VOGUE

JANUARY 1

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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

JANUARY 1, 1959

COVER

Underplayed—that's the way of the best clothes now, and Vogue's first word on the subject of 1959 fashion. Suit-example: twilled worsted in a new very-bright blue with a cropped, unfitted slip-cover of jacket, and the new-again freshness of a white blouse—silk surah, tied with a dash of orangey-red grosgrain. By Ben Zuckerman. Bergdorf Goodman; Neiman-Marcus; I. Magnin. Lipstick in the same verve-y key: Germaine Monteil's Comet Red. Jewels, from Van Cleef & Arpels. Colour in hand: Colorado Carnations.



KAREN RADKAI

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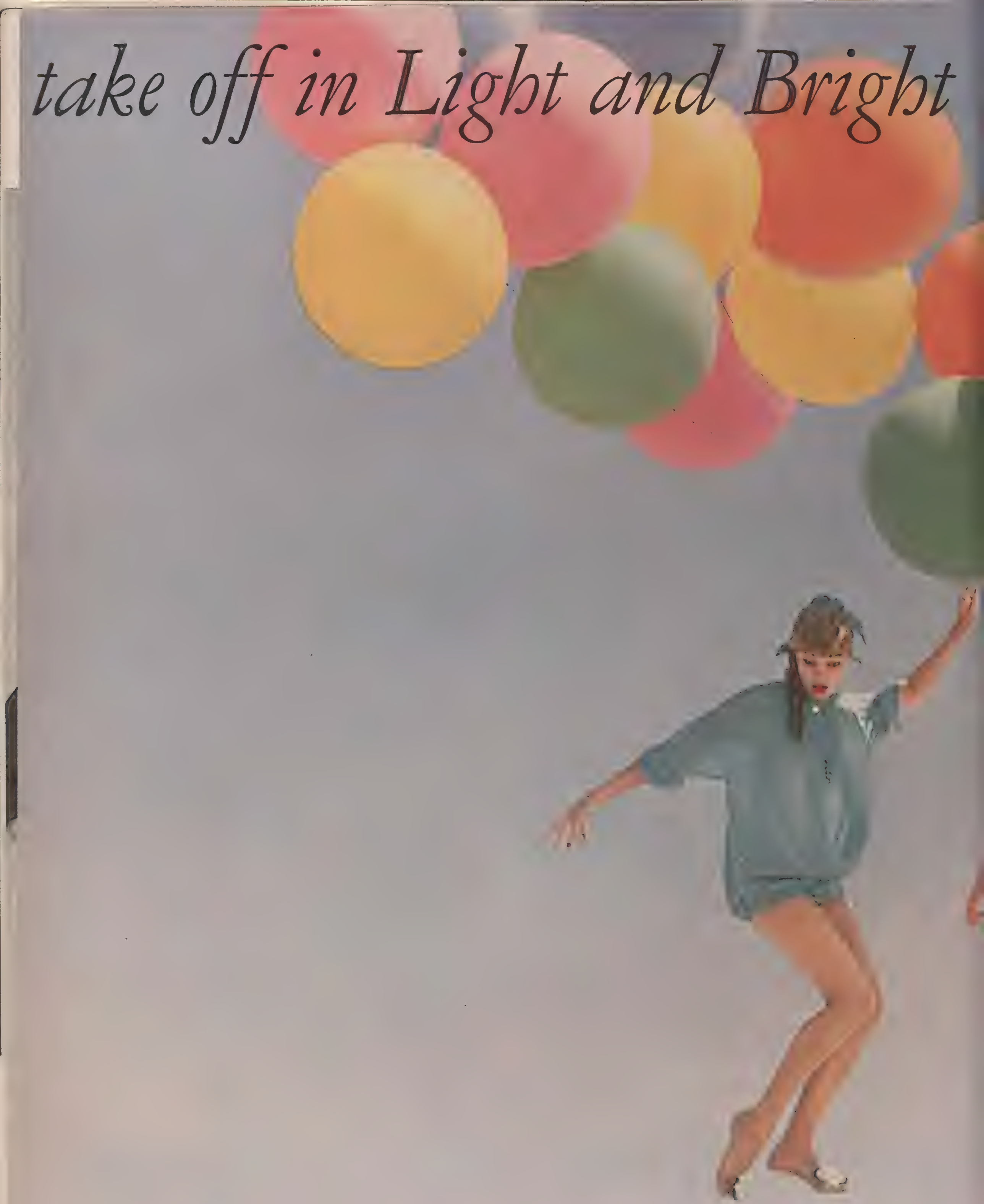
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Skiing in Europe

Ski resorts in Europe are snapping with fresh pleasures. New *téléphériques*—aerial tramways—are leaping into space, cutting new trails in the eternal snows. Now, with good planning, winter sportsmen may ski the year round. Here, Vogue surveys new leads on some well-known, and some less well-known, ski places.

FRANCE

Chamonix. Over the Mont Blanc massif, a complex of fairly new *téléphériques* now links the French and Italian valleys, making possible both magnificent excursions and extraordinary descents. On the French side, the Aiguille du Midi *téléphérique* climbs (with a change of lift at the Plan de l'Aiguille) from an altitude of about 3,400 feet to the top, 12,605 feet, in less than half an hour. On the Italian side, Courmayeur is connected by La Palud *téléphérique* to the Col du Géant, the Giant's Pass. Soaring like a bird over the Vallée Blanche and the whole mountainous mass, a *télécabine* joins l'Aiguille du Midi and the Col du Géant. Dangling safely aloft, one sweeps over an unforgettable panorama of white, black, blue.

The Refuge Torino at the Col du Géant is a good place to eat or even stay overnight. It straddles the French-Italian border, the frontier line dividing the dining room from the kitchen, and is affiliated with the Club Alpin at Courmayeur. As the Refuge is not open all year, it is best to check before going there. Except on the very worst days of winter, one can ski almost all year at this altitude; however, the best time is February 15 to May 30. Note: Be sure to carry identity papers for passing through border customs at the exit of the *télécabine*.

From the Refuge Torino, good skiers descend towards Italy by the Mont Fréty glacier (there is a short ascent on foot and a little climbing before the descent). Average skiers might descend towards France by way of the Géant and Requin glaciers and the Mer de Glace, an eight-mile run of no great difficulty, but which, nonetheless, should be undertaken with a certified guide. On the other hand, skiing without a guide is possible, even in deepest winter, on the return slope of the Géant and Aiguille du Midi glaciers. Since the *télécabine* that takes you there does not run on bad days, it is advisable to check schedules at Chamonix. If you prefer simply to watch others performing on the snow, there is always the charm of taking a sun bath and "altitude cure" on the terrace of the Refuge Torino (the *téléphérique* and *télécabine* also take non-skiers up—and back).

As the Vallée Blanche is very sunny, equipment should be planned for comfort. Under woollens, for example, wear a light blouse, in case you want to sunbathe. One last piece of advice: if you like skiing for skiing's sake, start off for the Aiguille du Midi on the eight o'clock cable car, take sandwiches for lunch on the slope, and pass up the comforts of the Refuge Torino. You will never forget the superb run which descends towards Chamonix.

ITALY

Cervinia. This is a place where skiing goes on almost all year, thanks to the *téléphériques* of the Forca and the Rosa plateau, which lead to magnificent snowfields at an altitude of 11,482 feet. At the Rosa plateau, a J-bar makes it possible to practise on high, sunny slopes with great pleasure. One of the most pleasant hotels, the Grand Hotel Cervinia, charges about $9 a person a day for a room with bath and all meals. Be sure to allow time to shop, for woollens, leather wear, parkas at Zanni; and for Emilio Pucci printed silk blouses and narrow, yet comfortable, ski pants, go to Léo Gasperl.

SWITZERLAND

St. Moritz. Among the numerous international goings-on at St. Moritz, there are two ski contests of special importance: the Ruban Blanc and the Piz Nair Gold Trophy, the latter organized by Mr. Stavros Niarchos. These contests run simultaneously—January 23 to 25. For bobsled buffs, the world championship races are run off on the 7th, 8th, 14th and 15th of February.

The newest project in the Engadine is the *téléphérique* that will join Silvaplana to the summit of Piz Corvatsch. This will open snow-fields, at an altitude of about 11,000 feet, for spring and summer skiing. Now, the vast, beautiful slopes of the north and the northeast will be easily accessible for skiing practically year-round.

Because of the success of the new ski lifts Marguns and Trais Fluors, put into service in 1957 and 1958, it was decided to build a little *téléphérique* which will start at Celerina and float as a connecting link between Marguns and Trais Fluors.

GERMANY

Garmisch. In Garmisch, about an hour and a quarter from Munich by car, there are two special hotels. The Riessersee Hotel, a little below the town, has its own lake in the middle of the woods. Room with bath, all meals, about $8 a person a day. At the Parkhotel Alpenhof, a room with bath, and all meals is about $11 a person a day.

There is snow from October until the summer on the Zugspitze plateau above Garmisch, at an altitude of about 9,000 feet. An extremely comfortable hotel, the Schneefernerhaus, has a hairdresser, post office, and from the verandas and terraces, a magnificent vista of changing colours playing on sunlit mountain peaks. Room with bath, all meals, about $8 a person a day, plus 15% service charge.

THE SPANISH PYRENEES

The climatic variations of Spain in winter are extreme. On the coast from Málaga to Alicante you can swim and get tanned during January and February, while in the northern mountains, the Sierra Nevadas, or in the Pyrenees, there is snow and skiing. Four hours by train from Barcelona there are two small ski resorts. La Molina and Nuria. The first straddles the Tosas Pass, has several lifts, a ski school, a natural rink, and ideal skiing until early April. Nuria, a little nearer Barcelona, lies in a peculiarly beautiful, deep valley near a twelth-century church which is a place of pilgrimage. From the Pic d'Aliga (reached by

(Continued on page 58)

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"Who goes there—friend or foe?"

BY W. R. RODGERS

I lived for some years in a country parish in Ulster where there was a deep cleavage between Catholic and Protestant. No one remembered its being otherwise, and in this it differed from no other part of the province. But if public relations were strained, personal relations were easy, and I found it the most agreeable of countrysides. Indeed, when I was leaving it, my last visitor was the Catholic priest, who came to offer me, the minister, the prayers and good wishes of himself and his people for my future. On the face of it he and I had never had much dealings with each other, no more than passing the time of day when we happened to meet.

Why? I wonder. I suppose—indeed, I am sure—it was because we were keeping face for our respective communities. That is the first thing which one learns in a closed society, the need for keeping face, not for oneself but for the body politic. A peasant community survives by virtue of keeping face. It insists on this and it will forgive a man much so long as he assumes the common mask of traditional behaviour. The public manner, the ceremonious front, are everything among countryfolk. Because manners are the beginning of morality, and dignity is the guarantor of law and order. You will notice that country newspapers are incomparably more polite than most national dailies, just as peasants stand more on their dignity than townspeople.

The countryman, for instance, will seldom betray his feelings or show open-mouthed surprise. Confront him with something unusual and he will keep an impassive face. "I remember," said an old parishioner to me, "the day I saw my first cigarette. I was no bigger than a button at the time but I'm not likely to forget it. At that time not a soul in the four townlands had ever set eyes on a cigarette, but one day didn't a stranger from London come to do business with my grandda, and when they were in the way of talking what does the visitor do but pull out a little case from his pocket and offer him one of these new contraptions. Well, Grandda was never a man to be taken at a short. Without halt or hesitation he took the cigarette, put it in his mouth—and swallowed it."

Yes, dignity was the order of the day. As I said, it is not for himself that the countryman keeps face. He goes to great trouble to keep face for everyone, even for the delinquent, the nonconformist, and the wrongdoer. "One man may steal a horse," says the Irish proverb, "and another man daren't look over the hedge." Over and over again I have noticed how loath the peasant is to invoke the process of the law when injured by a neighbour; he has his own way of dealing with that kind of thing, his immemorial social sanctions that underrun and override the law of the land. I was talking about this to an Ulster friend of mine, a countryman, who told me that when he married he took his city-bred wife home to his cottage in the glen. That evening, hearing a noise in the farmyard, she looked out in the gathering dusk and saw a stranger with a donkey and cart helping himself furtively to a load of turf.

"Quick!" she shouted to her husband, "there's a man in the yard stealing our turf," and she opened the door to let the dog out.

My friend stopped her. "Keep the dog in!" said he. "Let's see who it is first." He looked. "Woman dear," he said, "the shame that would be on us if you had let that dog out. We'd never have lived it down. Sure it's only old Nick So-and-So, and he has been stealing turf from us all as long as I can remember."

"And did you do anything about it?" I asked him.

"Nothing," said he, "though I met him next day in a company of friends."

"And what did you say to him?"

"Oh, I just said to him, 'Nick, you were nearly being a neighbour of mine last night.' That was enough. He knew that I knew, and everybody knew."

So, you see, a peasant society, far from being rigid in its attitude to the wrongdoer, can be more elastic and lenient than most societies. It does not segregate, ostracize, or outlaw him; it in-laws him, accepts him for what he is, keeps him in communion, saves his face, and in that way it contains and curtails his depredations. It allows him a little thievery in order to avoid a greater crime: a bad turn a day keeps murder away. I know the cityfolk find the rural pattern a confining one. The peasant world, with its intense conservatism, its discouragement of individual values, is stifling to them. But it is a world which must be seen from the inside to be understood, for within its public-safety limits, and beneath the mask, there is a surprisingly large degree of personal freedom.

For instance, there is great natural tolerance shown to the mentally unbalanced members of the community. "It's always the best ones who are taken that way," my parishioners used to say to me, and they would allow the unbalanced person a social freedom he would never have got elsewhere. For the countryman has always had a profound respect for the demoniac powers wherever they appear and however disturbing they are. "He's touched," they will say of a sufferer, meaning that he is supernaturally touched; and they therefore credit him with having peculiar insight as well as confusion.

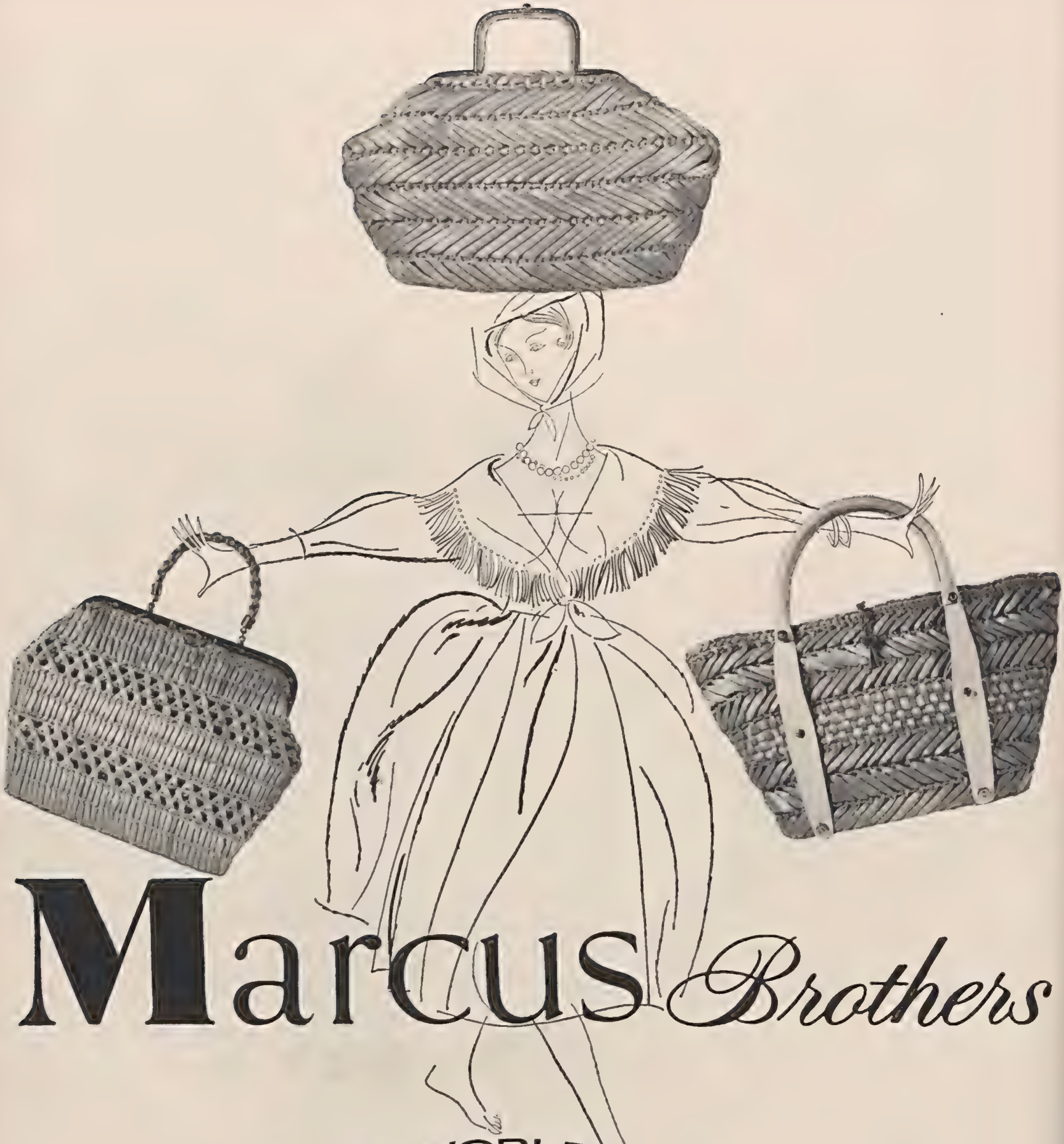
In the same way, room is made for people who suffer from some marked physical disability, for the countryman is aware that such people often develop compensatory powers and intuitive gifts. The little hunchback in my parish who, a hundred years earlier, had foretold the coming of the motorcar and the airplane, will long be remembered as a prophet. I am reminded, too, of the time I went to visit a young farmer in my parish and found him employing a water-diviner. It was

(Continued on page 38)

Sheer joy, the delightful wiles of cool Linaria...lively sheath, or sunback dress with bravura jacket ♥ At fine stores or write Alison, 530 Seventh Avenue, N. Y. 18.



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The new

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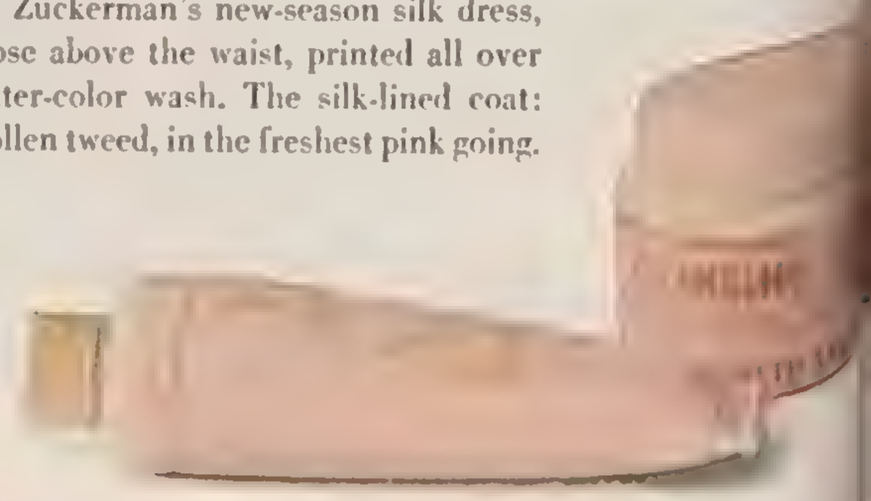
revises your complexion in texture and tone with a treasury of gentling, soothing emollients and a fresh spectrum of eye and skin tints to make the most of your 1959 look of beauty.

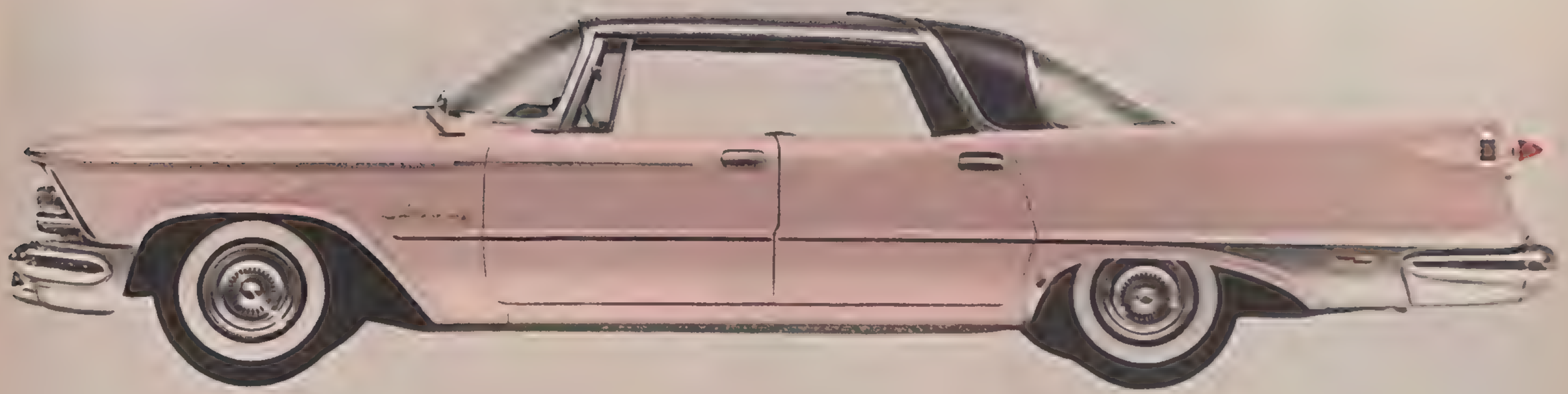
Miss Arden, inspired by the elegance of our new Imperial, fits them all neatly into a new Imperial Travel Case . . . the year's most beguiling travel accessory. Slip it into the glove compartment of your Imperial against the inevitable times when ravages demand repair. And for overnight tripping it's next best to an appointment at the Elizabeth Arden Salon.

BEN ZUCKERMAN

master of understatement, gives you the new look of beauty with the calculated simplicity of sheer woollens, spring-splashed silks and high gear color plans.

Right: New Imperial Travel Case designed by Elizabeth Arden contains Velva Moisture Film, Skin Lotion, Veiled Radiance Foundation, Creme Extraordinaire, Cleansing Cream, Eye Shadow, Mascara, Eyebrow Pencil, Cream Rouge, Lipstick, Memoire Cheri Perfume and Invisible Veil Compact.
Left: Ben Zuckerman's new-season silk dress, drawn close above the waist, printed all over like a water-color wash. The silk-lined coat: sheer woollen tweed, in the freshest pink going.





look of BEAUTY



The new

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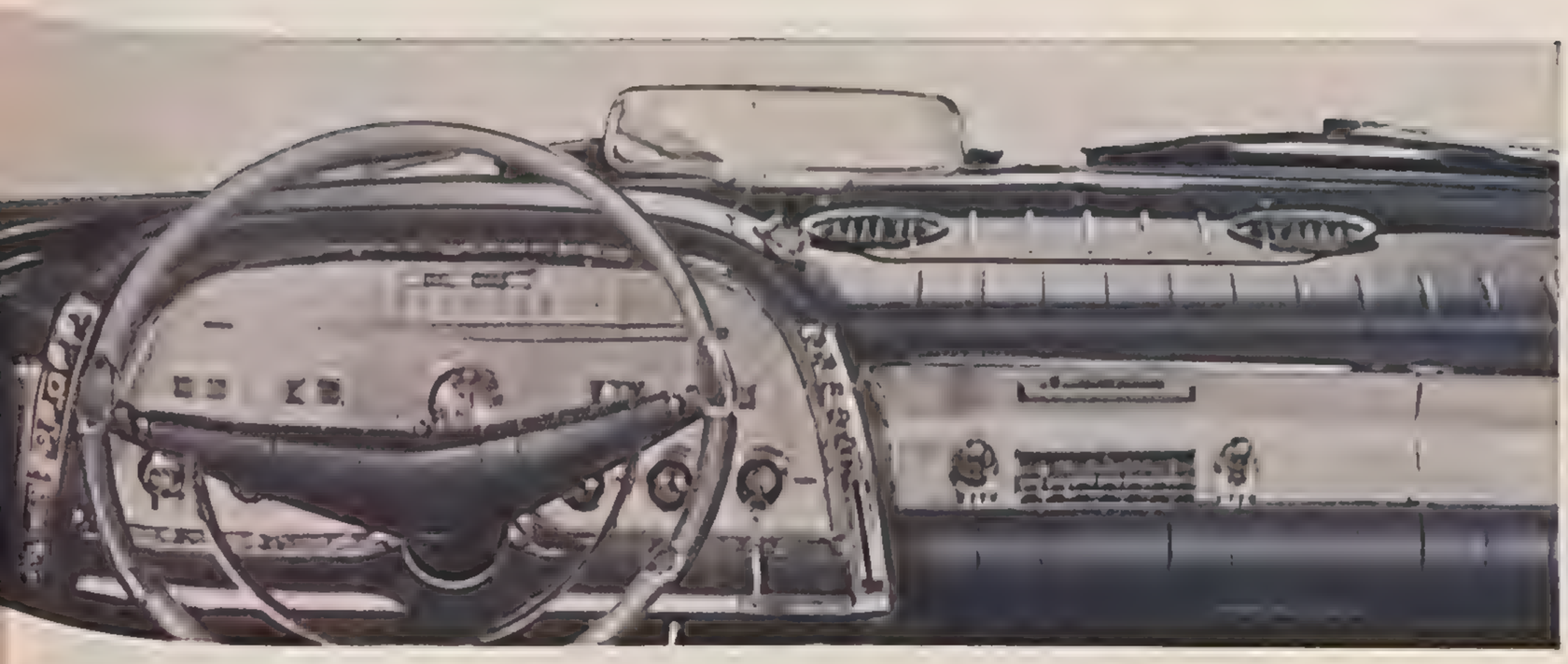
Left: Ben Zuckerman's greatcoat in tissue-weight woollen tweed, tied easily in front, and so green it fairly grows. *Above:* The slender ease of Ben Zuckerman's two-piece walking (and driving) suit in deep violet sheer woollen boucle.

Fashions and cosmetics on these pages are available at: Saks Fifth Avenue (*all stores*), Julius Garfinckel, The Dayton Company, Harzfeld's, Sakowitz, Vandever's, Neusteter's, Goldwaters. The car, of course, is waiting at your Imperial dealer's.

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"WHO GOES THERE?"

(Continued from page 28)

fascinating to see the water-diviner at work. Watching him, I suddenly realized the meaning of a phrase my father used. My father was a countryman and he had a great store of apt country phrases. He would never, like me, have said such a thing as "I suddenly realized the meaning." He would have said, "I suddenly twigged the meaning of it." "Twigged," you see, was a water-diviner's word.

This particular water-diviner had two divining rods—hazel twigs, in fact. One he used to find where the spring of water lay hidden. The other twig he held above the spring, and the twig began to sway and swing in his hands like a pendulum; he could tell then by counting the number of swings the exact depth at which the water would be found. "You will notice," whispered the young farmer to me, "that people who have a special gift like this have always something wrong with them. That man, you see, has a clubfoot."

A peasant society is like that. Each person born into it, or brought into it, is given a pertinent part to play and will always be identified with it. The fine-looking girl, for instance, is expected to have the finest manners, and, almost always she has. The rôle that I was called to fill was that of parson, and, being young, I found it at first a rather formidable experience. Old men full of years of cunning and hard experience, men who never hesitated to advise me generously on practical matters, would at once defer to me when it came to other-worldly matters and spiritual crises.

Not that they were carried away by my personal authority; authority, for them, resided in the rôle and the office which I happened to occupy and by virtue of which I was the bearer of a long tradition of knowledge. I, as an individual, hardly mattered, and this in a way was a relief to me as well as an instruction in historical precedence. I do not know how one could carry the problems of a community if one were only oneself. The danger—and this goes for all people who fill a public rôle and wear a public face: parson, politician, lawyer, or what-have-you—is that a man may end by attributing the virtues of his office to himself. That is a professional risk. If it happens he becomes merely a mask, a shell, a pompous appearance in public, an empty personality at home. It can happen to a bishop. The one safeguard for a public man is literally self-possession. The mask, properly used and understood, is not a superficial thing; it has its roots deep in human personality.

Let me give you a pointed, if simple, example. I remember well an experienced country cleric telling me an amusing and rather scandalous story one day at a church meeting. Suddenly, in the middle of the story, he was called on to address the audience and instantly his face and manner changed. Up he got to his feet—you could almost see him assuming the singing robes and golden mask of oratory—and out poured a run of earnest and impassioned rhetoric to everyone's delight and edification.

You may think that there was something hypocritical about that, a certain insincerity, perhaps. But the older world did not think so; it was not ashamed of the public calling nor did it ever confuse the person with his rôle or the man with his message. The word "hypocrite," after all, originally meant "someone who acted upon a stage," and I myself think that the modern contempt for the public mask, the insistence that a man should always be himself, should always wear the one face at home and abroad, is a Puritan development and indicates a singularly uncomfortable degree of self-consciousness. One can see it in John Bunyan who, when a church verger said to him, "That was a very fine sermon you preached today, Mr. Bunyan," retorted, "So the devil told me before I went into the pulpit." A graceless answer and a mistaken one, for the old verger was merely saying something which he said to every preacher in order to preserve the pulpit's repute, not to prop Mr. Bunyan's pride.

Sometimes, walking in my parish, I would stop and look across the patchwork of little fields and say to myself: "At this moment, I know that every man is doing precisely the same sort of work. Season, weather, and markets see to that. There is little room for individual achievement

(Continued on page 42)



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"WHO GOES THERE?"

(Continued from page 38)

here. Indeed, the greatest praise that can be paid to a man in this parish is to say, 'He's a very modest man. You'd never hear his name mentioned.' In other words, no news is good news."

But there is a fly in the peasant ointment, a serious flaw in its pattern, and it is this: the community which lives by custom and tradition, in which everyone wears the cold mask of conformity, is bound to stagnate, bound to die. For it lacks the stimulus necessary for the spirit of man. How is this difficulty to be overcome? Well, necessity is the mother of circumvention, and the peasant mind has an intuitive, cunning answer: "The red hand has green fingers." It simply arranges for a split to happen in the community, an ideological conflict of sorts, a play of opposites, and in that way it strikes fire and preserves man's spirit. Even the smallest island, far out in the Atlantic, has, as I know, its little rift within the lute, its annual feud which comes and goes punctually with the season. Looking at it from a long viewpoint, I would say that this is what is at the root of the cleavage between Catholic and Protestant in my own parish and province. A peasant community must dramatize itself, must have friction and clash within it if it is to keep the spark of life. Enemies are as valuable as friends, and are often more devoted.

Friction within a community should, of course, be contained friction, constructive rather than destructive; and, despite excesses, it often is so. I think of a little village in Ulster whose main street is cut in two by the border between North and South. One night during the troubled times, when curfew was imposed in Northern Ireland, a special constable was on sentry duty in the Northern half of the village. He heard footsteps approaching him from the South.

"Halt!" he cried. "Who goes there?"

There was no answer. The footsteps came steadily on.

"Halt!" cried the constable, raising his rifle. "Who goes there? Friend or foe?"

A very surly but very familiar voice said, "Foe!" "Pass, foe!" said the constable.

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AFTER-FIVE COMPANIONS. Left, the strapless pure silk linen ensemble with delicate satin and silk organza petals by Martha Mills appliquéd to dress and all-imported cashmere cardigan. In twilight pink, pastel blue, honey beige and white, sizes 8-16, about $110.

Right, the casual pure silk linen dress with scoop neckline, short sleeves, all-imported cashmere cardigan and cunning embroidered details. In same colors, sizes 8-20, about $125.

LILLIE RUBIN, Miami Beach, Ft. Lauderdale, Palm Beach, New York, Brooklyn
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How the taffeta news looks

Taffeta's one of the great flatterers—proof at right—with the famous lustre and rustle enhanced now by warp printing. Here then, a silk taffeta dress in taupe and white print, with the added charm of a Figure. Summed up, a delightful small-party dress that could be January adrenalin for the woman who wears it. By Mary Black, about $255. Twelve-button gloves by Superb. Both at Bergdorf Goodman. Dress, also at Nan Duskin; Lou Lattimore; I. Magnin.





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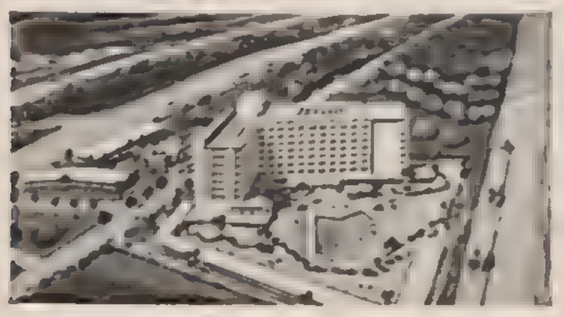
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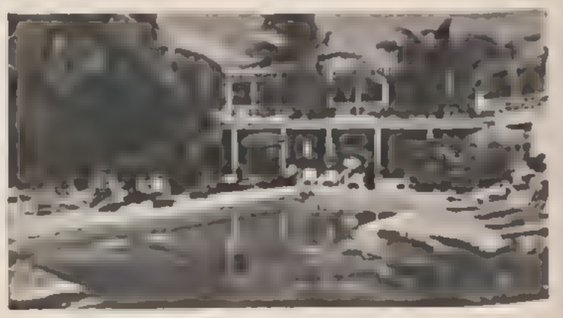
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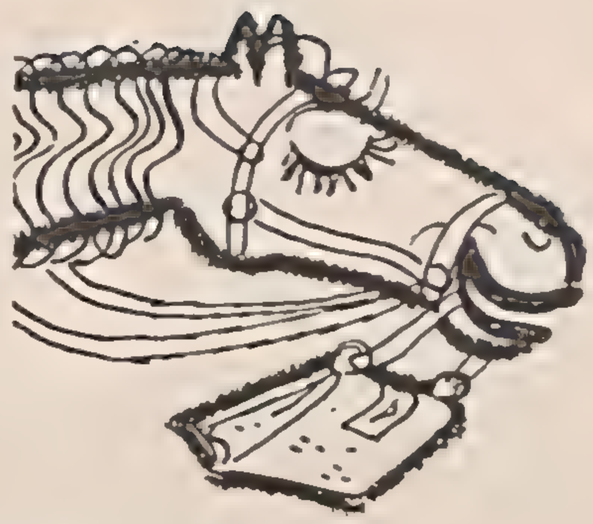
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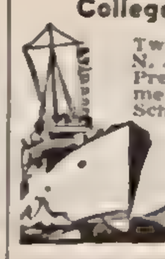
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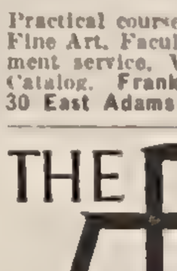
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SKIING IN EUROPE

(Continued from page 26)

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There are two excellent skiing ranges in Czechoslovakia: the Giant Mountains on the northern boundary, and farther south, the High Tatras, with the best snow. The Giant Mountains are three hours by bus from Prague, which is a magnificent town of rich baroque architecture, a town spiked by a hundred spires and a high castle with an austere, very early Romanesque chapel. Among the Giant Mountains, Spinleruv Mlyn is the main winter sports settlement. This is where the national instructors are trained; it has good lifts, two slaloms, tobogganing and skating. One note of warning: the weather is treacherous in these mountains, so only the fairly expert should attempt to ski off the *pistes* without a guide. Accommodation is easy to get, and you needn't book more than a week or so in advance; but on your first visit it's a sound idea to stick to hotels recommended by Cedok, the Czechoslovak tourist organization; at the Savoy Hotel, a full day's pension costs about $8 for single room without bath. These mountains have a phenomenal beauty and on clear days you can see Prague from Mount Snezha, the highest peak of the range.

To reach the High Tatras, and Tatranska Lomnica in particular, you take a mail plane from Prague to Kosice, then continue by autobus. This village, a sun and snow trap from February to April, has a cable car to the Lomnica peak. About 15 minutes from the village, there is ice-yachting (an exhilarating sport) on Lake Strbske Pleso. Full pension at the luxe Grand Hotel Tatranska Lomnica costs about $10 for a single room without bath.

Visitors' visas are now easy to come by, and you can hire equipment in Czechoslovakia. All the Czechs wear brilliantly embroidered sheepskin jackets which you can buy very cheaply. The local Pilsner is excellent.

THE ARCTIC CIRCLE

Lapland is a nomad's land, with a sense of vast space and monumental straight-sloped mountains in curiously formal cubist shapes. You can ski in early spring in the warmth and long daylight hours. Up near the northernmost corner of Sweden is Riksgränsen, a village which is popular with Swedish skiers because it offers excellent high-mountain skiing. (Book well ahead here for the excellent Hotel Lapplandia.) The Lapps dress colourfully and live, as of old, in conical huts in winter, tents in summer. Everywhere you will get reindeer meat, which is delicious smoked or grilled.

For excursion enthusiasts: in Finnish Lapland there are Kilpisjärvi and Pallastunturi—each with a ski-lift. They are in fell-like country, and you can ski for days from one shelter to another, often following a reindeer team. In both there is an excellent Tourist Inn, with *sauna* baths attached; traditionally you should complete this heat bath with a roll in the snow. There is plenty of *ski-joring* behind reindeer (instead of horses). The Finnish National Travel Office, 10 East 40th Street, New York 17, N. Y., will tell you more about it. The Swedish National Travel Office, 630 Fifth Avenue, New York 20, N. Y., has information about Swedish Lapland.



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Louisville—H. P. Selman Co.
Manhasset—Bonwit Teller
Miami—Burdine's
Milwaukee—The Grand Apparel also **Wauwatosa** and **Whitefish Bay**
Minneapolis—Dayton's also **Rochester** and **Southdale**
New York—Bonwit Teller
Oklahoma City—Balliet's
Pittsburgh—Joseph Horne Company
Portland—Meier & Frank Co., Inc.
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Rochester—Lita Shop, Inc.
St. Louis—Stix, Baer & Fuller
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1959

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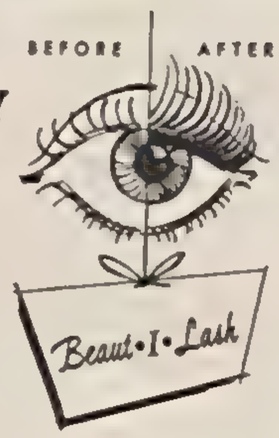
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SHOP

Taupe trousers, here, in Italian velveteen, to wear for idle evenings with a solid or two-coloured silk pull-over shirt. Trousers, $25.25; shirt, in taupe with yellow, orange, or green, $20.25, ppd. Robert Leader, 146 E. 54th St., N. Y.
Flowered theatre coat in cotton satin with elbow-length sleeves, a rustle of taffeta lining. In orange on white. S., M., L. $79.95. Adele Ross, 16 W. 58th St., New York 19.
Cuff-collared sweater in blue and white striped terry cloth—a beach staple that could work now in the south, carry on later up north. S., M., L. By Gertrude Davenport, in Cone fabric. $9.30 ppd. Tog Shop, Lester Square, Americus, Georgia.







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HOUND

. . . moving south in '59



SHANNON

Knit-it-yourself sweater to make from mothproofed worsted yarn, needles, super-lucid directions. In scarlet, beige, charcoal, gold, blue, black or white. Sizes 10 or 12, $10.75; 14 or 16, $11.75, ppd. Couture Fashion Yarn, 119 E. 84th St., New York 28.

Wearing the pants—a pretty thing to do with these silk-lined pink linen trousers, with an overblouse of pink-dotted white linen. Both, in Moygashel linen; sizes 8 to 18; $110. Elizabeth Arden, 691 5th Ave., N. Y.

Travel combo. A reversible, buttonless wool coat, in green and oatmeal, green, and teal-blue plaid, over a three-quarter-sleeved green wool sheath. Both, $225. Sizes 10-20. Louise Bruné, 15 W. 38th St., N. Y.



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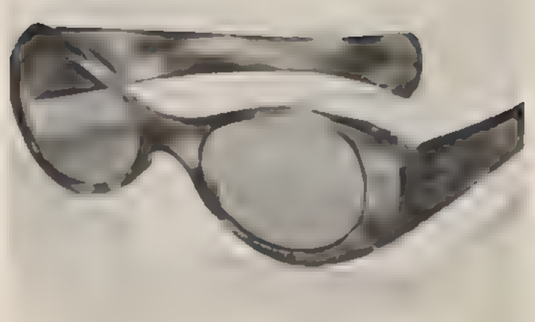
HOUND

. . . opening the New Year's lists

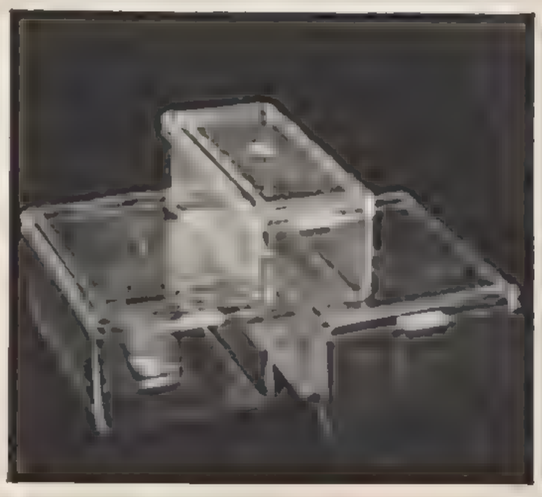


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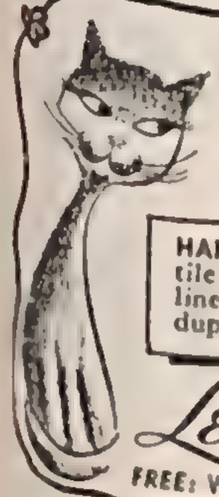
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VOGUE

JANUARY 1, 1959

Vogue's eye view of a thought-changer

"The fact that life exists on this undistinguished planet, and arose here naturally . . . is by itself nearly enough assurance that life is a cosmos-wide occurrence . . . at least one star in a billion will have with it a . . . planet entirely suitable for living organisms . . . as satisfactory for life as is our planet." With this quiet broadside, the glittering core of his thought-changing book, *Of Stars and Men*, Harlow Shapley plunges the nontechnical reader into the vanguard of cosmic research. He details such stunning experiments as the work of Stanley Miller, who reconstructed, in Urey's laboratory at the University of Chicago, the "assumed primeval terrestrial atmosphere, composed of the gases methane, ammonia, water vapor, and hydrogen, bombarded it with an electrical discharge (simulating the primeval lightnings) and produced amino acids and other organic compounds." Thus were amino acids, the building blocks of protein, established as the primary life constituent. In concluding his illuminating statement, Shapley says, "you are invited to think seriously of the cosmic facts . . . The new knowledge from many sources . . . make[s] obsolete many of the earlier world views. The new discoveries and developments contribute to the unfolding of a magnificent universe; to be a participant is in itself a glory."

Changes



1



Hats firming up,
pointing back.



in 1959

January 1—and even now the year has a stamp of its own: new ways to look, to live, to think. What's different in 1959; what makes the difference? You can count some change—thirty-three instances of it—on these eight pages.

1. Hats firming up—pointing back. The hair that goes under them: sleeked to the same degree of interesting tidiness. It's the headline that makes the prettiest sense above big collars, short skirts. Also foreseeable: polka dots on the rise again—in all sizes, all kinds of fashions. Black and white dotted silk hat here, by Adolfo for Emme. Also at Hudson's; Neiman-Marcus; I. Magnin.

2. New point in city building: buying air space. The American President Lines for their new offices, to be built in downtown San Francisco, bought from the city the air above a garage that flanks the building site on two sides. This makes it possible for the architects, Anshen & Allen, to cantilever the upper floors fifteen feet on all sides, increasing floor space and light all around. (Photograph of model, directly left.)

3. For feats of scholarship, varsity letters will be given this year in a few high schools—prestige letters which are just about the same size but different in colour from those worn by varsity athletes.

4. The drawstring jacket—closing in the way the best jackets do now: softly. The cause of this effect: an elasticized waistline. Look for this, too, in the suit news now: straight skirts not strictly straight—or strict. Elegance without tears might be the watchword for the whole new fashion year. This wool tweed suit, by Ben Zuckerman, in a colour that's news on its own: pale nasturtium; about $215. Bonwit Teller; Julius Garfinckel; L. S. Ayres. The wool Breton suit hat—nasturtium plaided with white.

ROY BOTY

Now a Varsity Letter For Scholarship

Drawstring jacket closing in softly.



5

7

Changes

continued

The one-colour sweep.
Comeback of the bowler.
The non-straight straight skirt.
Second childhood for skin.
Fiber K: 1″=7″.
For clothes: a new clincher.
New face machine for make-up.
Mouth germs starved to death.

8

6

9



5. The stocking-coloured shoe. This, a one-colour formula, as shown at left. The shoe's stocking-colour is a delicious caramel brown. Worn with it, a stocking in a different stocking-colour—a darker, browner version of the same shade. Extending the stocking-colours: a handbag of honey-coloured alligator. Shoes by Palizzio; $25. Lord & Taylor. NoMend stockings, Altman's. Nettie Rosenstein handbag: Bonwit Teller.

6. Derby Day, back again with the new boom in bowlers for men (hat makers are making more than ten times as many as they made last year). The bowler at lower left is classically shaped, classically black; about $14 at Saks Fifth Avenue.

7. New hormone team, combined for the first time in a face cream called Ultra-Feminine. The hormone line-up present here: progesterone, that stimulates the production of natural skin oils; estrogen, that enables skin to hold moisture. (At left, a close-up of each, from a microscope's point of view.) Result of this teamwork—a general refuelling of skin cells, encouraging them to look and act young again. This, made by Helena Rubinstein; $3.50 plus tax at Bonwit Teller.

8. Hexetidine, to starve mouth germs to death. Hexetidine (its molecular structure shown left) kills a range of oral and dental germs, including some antibiotic-resistant ones by, among other ways, starving them to death.

9. New give, a stretch accomplished with a new synthetic elasticized fiber called, cryptically, Fiber K, and made by Du Pont. A thread of this is able to expand to approximately seven times its unstretched length. Now in an experimental stage, it's being used in foundation garments, surgical stockings. Expected from Fiber K: excellent wear and strength.

10. Soft-top skirt. Entering here, the straight skirt that isn't, quite. This year's straight skirt is gathered, ever so slightly, all around the waist. The look: round over the hipline, straight below—alluring new partnership for a tailored shirt and, perhaps, a wide crushed belt. The skirt at left, beige wool tweed, worn with an orange silk shirt, a beige silk beret. Shirt, about $18; skirt, about $23. Both by Sloat; at Altman's; I. Magnin.

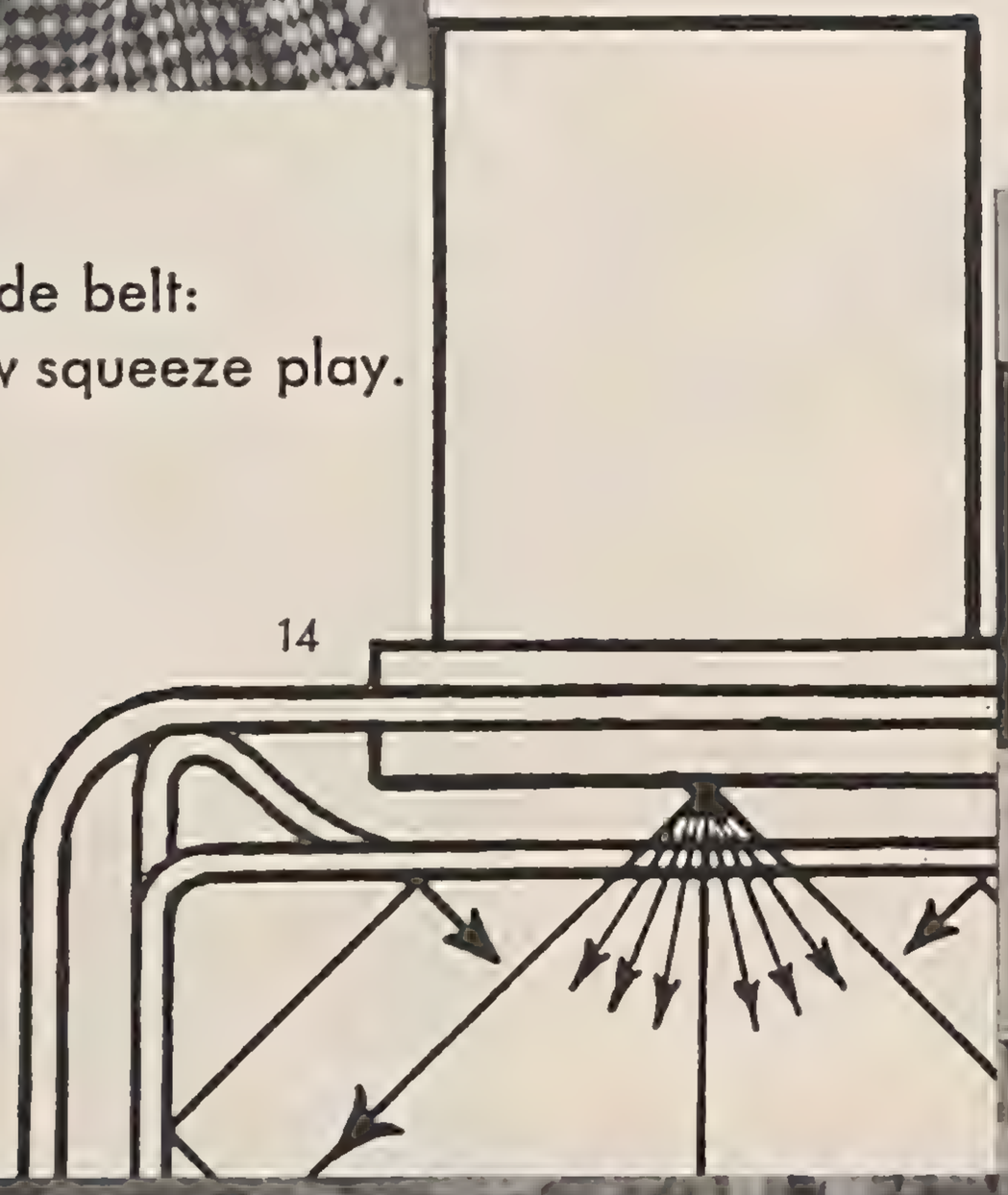
11. New clothes clinch, accomplished by Velcro: strips of tape that are pressed together to fasten securely—if somewhat mysteriously. On one strip, thousands of tiny stiff hooks; on the other, an equal arrangement of loops. To open, peel apart. Advantages: it's adjustable in tightness, can not jam or snag, is very durable. This, with dozens of possible uses—among them, the backs of brassières. Above, a brassière of Ban-lon lace and nylon voile, closed at under-arm with Velcro strips. By Lily of France; $5. Ready in February at Bloomingdale's.

12. Machine-age for make-up, starting now with an electric appliance called Makeur that applies make-up in a new and improved way. This device is equipped with eight buffers for different cosmetic consistencies (creams, powders, et cetera), is about the same size as an electric razor. Buffers glide lightly over the skin, distribute make-up with a deft lightness, evenness. The point: make-up lasts longer, is less disturbed by sun and heat, goes for hours without retouching. $35 at Lord & Taylor.

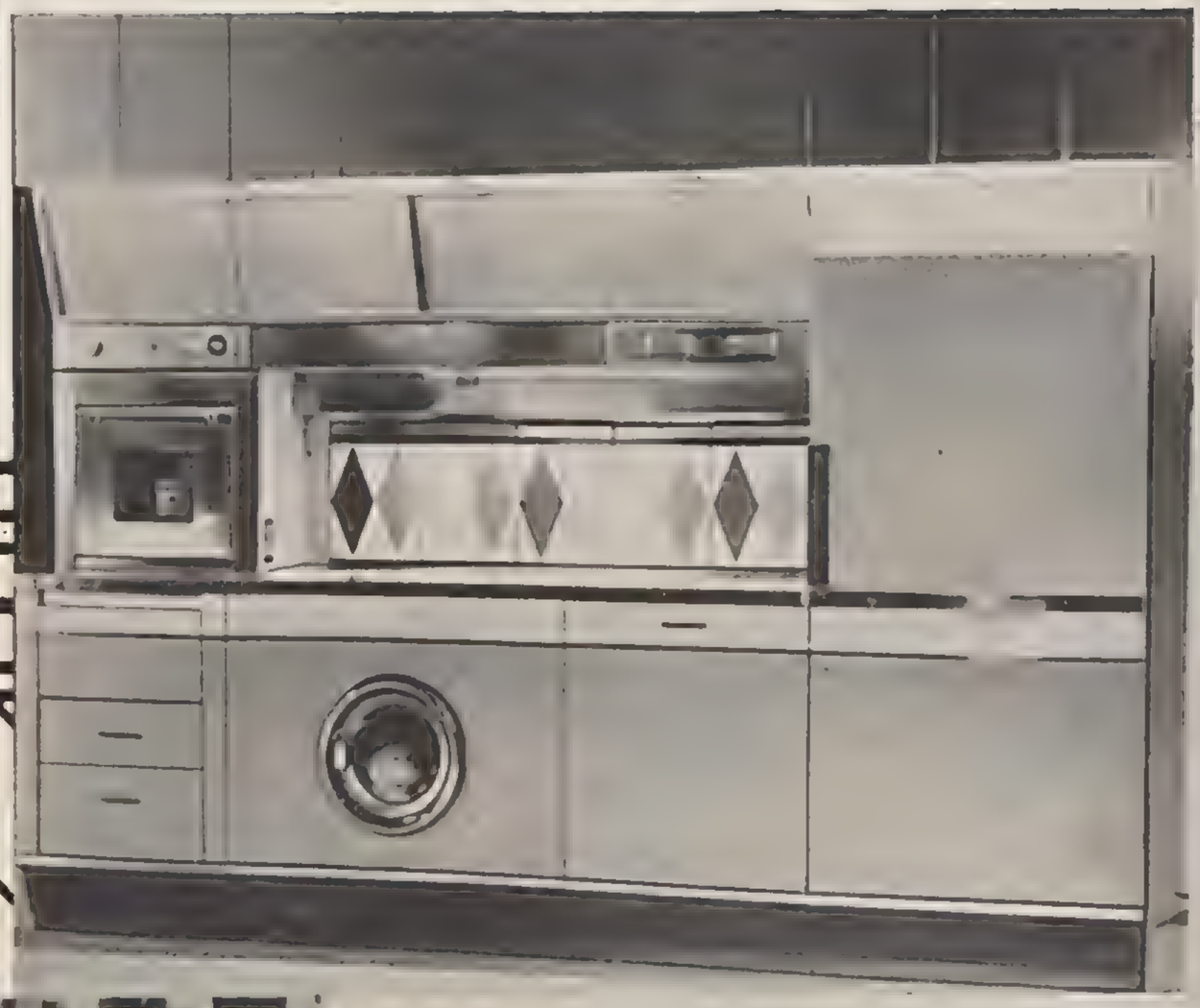


13

Wide belt:
new squeeze play.



14



15

Sound waves that wash dishes.
Gas kitchen combo.
Skin divers' flag.



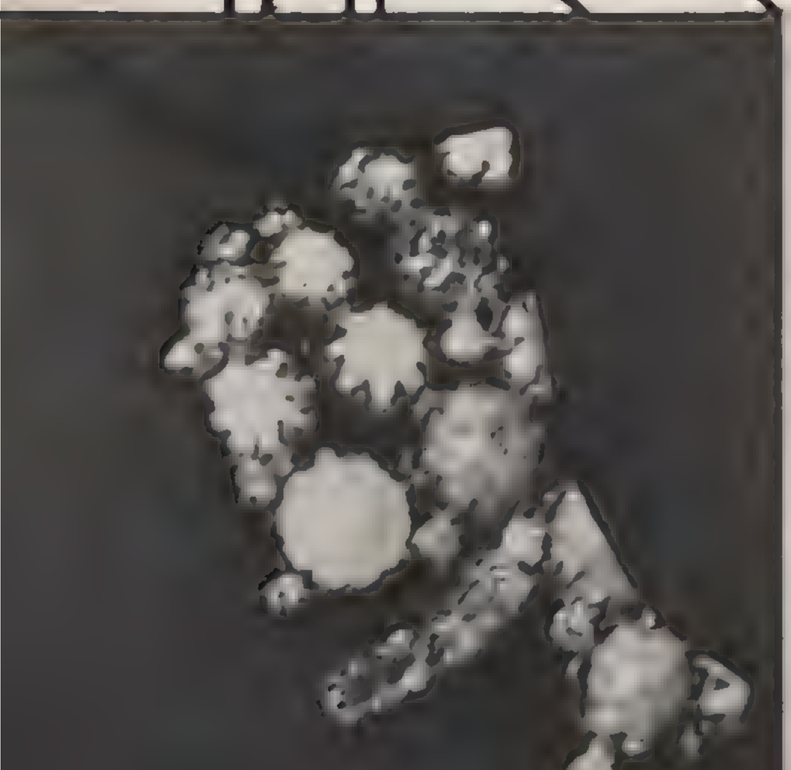


16

A NEW IDEA . . . *Art Seminars*

. . *Carried to the Home*

17





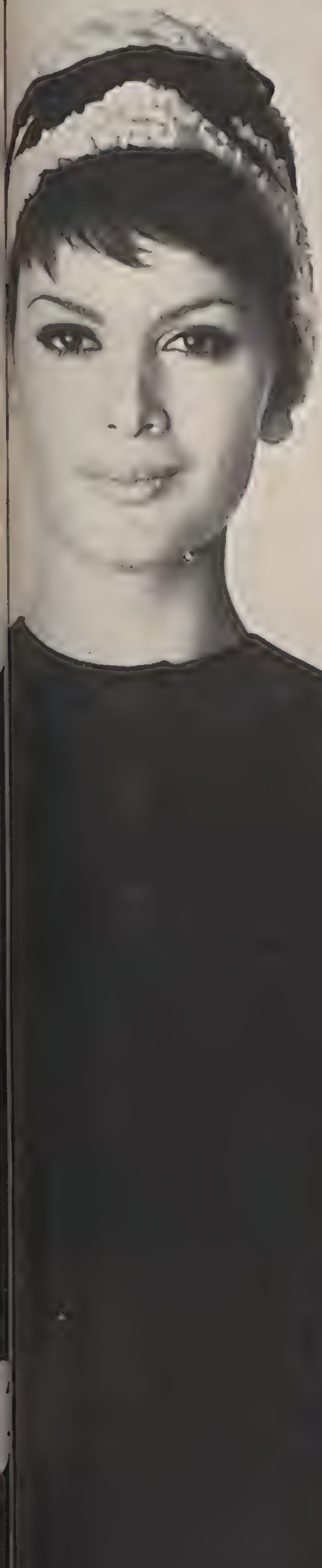
18



Changes

continued

19



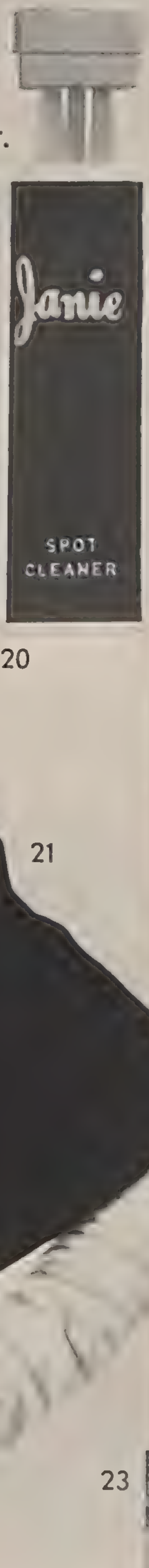
Bold country colour.

The furtive jewel.

Candle-snuffer sleeves.

Turquoise, played by ear— a second colour with colour.

New car contraction.



20

21

13. New waist-marker: a wide, important belt spanning the 1959 waist, proving it's there, adding dash to dresses, making joint accounts of skirts and shirts.

14. Ultrasonic dishwashers for the home, planned for the end of 1959 or later. Their advantage: faster and more thorough cleaning by means of sound waves.

15. One kitchen wall, five functions: It cooks with gas and cools with gas in addition to having gas units for laundering, hot water heating, and house heating. Among its extra space dividends are burners that fold up into the wall when not in use.

16. Art courses delivered to the house by mail, splendidly illustrated, are under the supervision of the Metropolitan Museum. These seminars, based on the idea that many intelligent people do not know *what* to look for in a work of art, are thorough enough to give sound knowledge and new enjoyment.

17. New place for a jewelled pin: hiding out, halfway, *under* a lapel. The pin half-shown here, a leafy design that's fake turquoise, flaked with blue stones. By Schreiner; $9 plus tax, at Saks Fifth Avenue.

18. Skin divers' signal: A red flag with a slanting white stripe is to be displayed by boats to signal that skin divers are aboard—or overboard.

19. Land legs—brightening via country stockings in forthright colours; made, leotardily, of long-stretching nylon, and bounded, perhaps, by a flannel skirt, tweed shoes. *Above:* bright pink ribbed nylon, worn with a shoe of black-and-white tweeded checks. Stockings by Belle-Sharmeer; at Lord & Taylor. Shoe by Millerkins.

20. Littlest dry cleaner—for spots: The lipstick-size Janie Spot Cleaner comes in a black case with a brush at one end and the stain remover stick at the other.

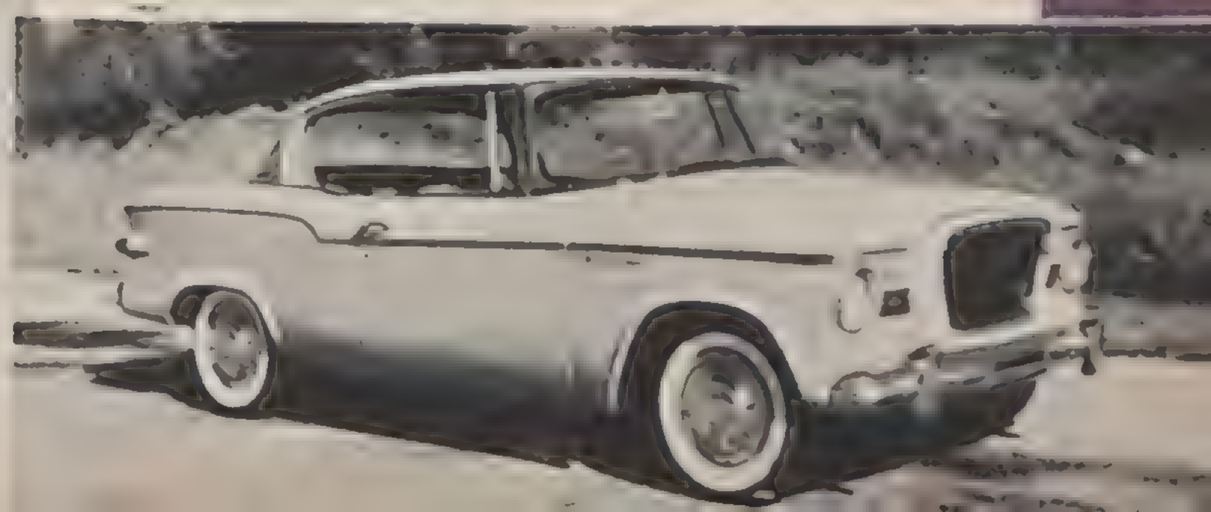
21. The next sleeves—shorter, conical, flared like candle-snuffers stemming from a slender shaft of dress. Here, navy-blue sheer wool, by Trigère. In Forstmann wool. Ready later at Saks Fifth Avenue; Hutzler's; Frost Bros. White straw hat: Christian Dior-New York.

22. Turquoise earrings, to wear by day as fresh colour-seasoning with a dress or suit in a different, but turquoisable, colour. (Suggestions: beiges, browns, violet, olive-y greens.) Fake turquoise earring, gold-plated, at right: by Nettie Rosenstein; $17.50 plus tax at Saks Fifth Avenue.

23. The Lark's on the road—new and smallest American-made car that undersizes the average U. S. car by three feet. The Lark comes in four models: a 2-door hardtop (shown below), a 2-door sedan, a 4-door sedan, and a 2-door station wagon (this last, slightly longer). These cars run on a hatful of gasoline, manage to have the legroom and headroom of many larger cars. This, achieved by the Studebaker-Packard Corporation.

22

23



24

STREPTOKINASE

New Drug Aid Against Blood Clots, A Leading Cause of Heart Attacks

OTHER HEART NEWS: NEW OPERATIONS, SOME INVOLVING DACRON ARTERIES

25

Changes

continued

Electronic baby bottle cooler-warmer.

Vending machines, like small cafeterias.

26

New glove rendezvous.

U. S. space pla

Zefran knitted with linen.

Hair the colour of apricots.

Miracle yarns and silk.

27

28

74

new processed wheat



29



31



30

24. Streptokinase, a drug capable of dissolving blood clots, is one of the new excitements in heart research. There are also new kinds of operations including the grafting of artificial arteries, some made of Dacron. The use of both is still experimental. The Lederle Laboratories spent over $250,000 to produce only 2.1 ounces of pure streptokinase.

25. Zefran knitted with linen makes a new fabric that's mussless, tireless, has a luxe texture. Far left: a beige version of z and l—tank-topped dress, back-buttoned postage stamp jacket short enough to show a strip of belt. By Goldworm; about $60. Bergdorf Goodman; Hudson's; Neiman-Marcus.

26. New vending machines store and refrigerate frozen foods, then cook them just in time for the lunch-hour rush.

27. Apricot—new guest-colour for hair, here in the smoother, more controlled coiffure that's shaping up for spring. The colour, one of the new pastel rinses in temporary form, by Roux. The coiffure by Coiffures Americana.

28. The new wheat product, Ala, tastes like wild rice, looks rather like golden rice, and costs about the same as regular rice. Although new in modern American cooking, Ala is old, was known as bulgur as far back as Biblical times.

29. Gloves, up in arms to meet the shorter, widish sleeves arriving this spring, on suits and coats. Example here: 12-button toast-coloured kidskin; $14 at Bonwit Teller.

30. Special clothes for the disabled. An attractive collection for both men and women; example, left, zippers in the side seams of trousers to make dressing over leg braces easier. To design them, Helen Cookman, able American fashion designer, spent three years studying the needs of the disabled under the sponsorship of the Institute of Physical Medicine and Rehabilitation of New York University Medical Center.

31. A new break-through in thermo-electric research by Westinghouse has made possible a slew of marvellous appliances that both heat and cool. Among them, a baby bottle cooler-warmer which keeps the bottle cool until a bit before the set feeding time, when it is automatically heated and then an alarm rings. (Not yet ready for marketing.)

32. Miracle yarns and silk combine to make a new crêpe, the first of its kind with synthetic virtues (foremost virtue—no ironing). The miracle-makers: Du Pont nylon and Dacron. Right, a shift nightdress of this crêpe, in ivory colour. By Barbizon; $13. At Lord & Taylor.

33. The X-15 rocket plane is expected, in 1959, to go up at least 100 miles at a speed over 3,600 miles an hour, then return to land safely. Built for study of flight conditions up in the spatial fringes, the X-15 is designed to take man faster and higher than he has ever gone.



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33

Fashion: A Detective Story

BY JAMES LAVER

EDITOR'S NOTE: *Brisk, bright-eyed, with a small face that looks both witty and scholarly, an apt description of his mind, James Laver is the famous Keeper of Prints and Drawings at London's Victoria and Albert Museum, where he has worked for thirty-six years. A fashion historian, a poet whose verse won Oxford's Newdigate Prize in 1921, and a novelist whose book* Nymph Errant *became a 1933 musical comedy (handsomely filled out with a Cole Porter score and the talents of Gertrude Lawrence), Mr. Laver has a new fashion book,* Edwardian Promenade, *recently published here. In October, he appeared twice for* NBC-TV *on the quiz "Brains and Brawn," where, although a loser, he drove off with a beautiful car.*

As soon as fashion crops up, some hard-headed fellow who takes pride in having no illusions is sure to say: "It's all a romp. Half a dozen men in Paris get together and decide to change the fashion. They want to sell their goods. It's as simple as that."

It is not as simple as that, for if it were, fashion would be arbitrary and meaningless. But that is just what fashion never is, and one can see this quite plainly when looking at the fashions of the past. Every style seems completely appropriate to its epoch. We can not imagine Madame de Pompadour, or the Empress Josephine, or the early Victorian lady in anything but the clothes she actually wore. Each represents completely the ideals of her time: elegant artificiality, or post-Revolutionary morals, or the prudery of the rising middle class. When seen in retrospect fashions seem to express their era. Although it is more difficult to draw conclusions from contemporary clothes, the same principles which hold for the clothes of the past must hold for clothes of the present and the future.

I am a social historian, if I may call myself that, a museum official, and my interest in fashion began in a roundabout way. At the Victoria and Albert Museum, we have, I suppose, the largest collection of miniatures in the world, and people are constantly bringing in their family heirlooms for an opinion. "This is my great-, great-aunt Augusta who danced at the Waterloo Ball," one might say. I would reply, with growing confidence as the years went by, "I'm afraid there must be something wrong with the family records. This portrait represents a woman of about twenty wearing the clothes of 1840. She couldn't have danced at the Waterloo Ball in 1815."

For this purely utilitarian purpose I began to assemble a file of fashion. I found that I could date any picture to within a year in the nineteenth century, to within two years in the eighteenth century, to within ten years in the seventeenth. I could, that is, if there was a fashionable woman in the picture.

Men won't do, for men's clothes perpetually formalize themselves and do not follow the principle of fashion. Peasants won't do, because peasant, or regional costume as it is properly called, changes by place and not by time. Until the fourteenth century, that was how all fashion changed. During the greater part of human history, if you stayed where you were nothing altered. If you went into the next village, however, everything was different. Today, if you travel the world, everything is the same. If you stay in one spot for a year, however, practically all the women change their hats. We have exchanged the tyranny of place for the tyranny of time. We have the Time Disease.

When I had assembled my file of fashion, I began to make such curious discoveries as the strange relationship which seems to exist between clothes, especially women's clothes, and architecture. It is generally agreed, for example, that the dominant architectural shape of the Middle Ages was the sharply pointed lancet arch. Sharpened still further, it is the pinnacle or the steeple on a church. Similarly, in the fifteenth century, men's shoes were so long they sometimes had to be turned back and tied to the knees. The female headdress, the hennin, was correspondingly steeple-shaped. By 1500 the lancet arch was blunted, and became what we call the Tudor

'59-ness: the dominant belt

Right: The belt a woman will remember 1959 by, wearing its dress like an accessory. Beyond the '59 fashion, this era's talent for clothes that meet the life business forthrightly. By Nettie Rosenstein, in black-and-white knitted wool. About $255. At Bergdorf Goodman; Nan Duskin; I. Magnin. Hat by Mr. Arnold. Handbag by Gucci. Martinique shoes.





Fashion: A Detective Story *continued*

Arch. When Henry VIII came to the throne in 1509, his shoes were not sharp and pointed like those of his father Henry VII, but blunted. The headdress of his wife, Catherine of Aragon, was blunted too—just like the Tudor Arch.

In the eighteenth century, the dominant architectural motif of the period the French call Louis Seize and the English, Adam Brothers, was the neo-classical pilaster. One can see the same motif as it was interpreted in fashion, in the costumes of the Empress Josephine. Simple, straight, her dress is typical of what I call the post-crisis style. After a great social upheaval like the French Revolution women have a burst of emancipation, sometimes only momentary. When about ten years have elapsed and fashion settles down into a post-crisis style, women's clothes become "little girl" clothes. They are subconsciously designed to "do down" the older woman.

If we take the dress of 1925, another post-crisis period, we find that, different as the dresses of 1800 and 1925 are, it is plain that they have certain things in common. The lines are as straight as nature will allow, or even straighter; the waist is in the wrong place: very high in 1800, very low in 1925. In both years, the hair was worn short. It seemed to me that in the next post-crisis epoch we would see something similar and therefore, after World War II, I predicted that in approximately ten years we would have a dress with straight lines and a wandering waist. Just about that time Dior introduced his H-line and his A-line. I think it fair to say that this style, with the chemises that followed, had a definite resemblance to the clothes of 1800 and 1925.

In violent contrast to these post-crisis styles was the full-skirted dress of the relatively placid mid-nineteenth century. The skirt was swelled by what might be called a machine age triumph, a steel hoop that substituted for a prodigious number of petticoats. Its size said: "This is an age of male domination, expanding population, social stability, and 'hard' money," just as the skimpy clothes of 1800 and 1925 said, "This is an age of female emancipation, declining birthrate, social instability, and inflation." (Incidentally, the frame of the hoop bore a curious resemblance to the butt-end of the Crystal Palace, which was erected in 1851.) The hoop was hollow and if you are looking for a symbol of mid-Victorian hypocrisy you could hardly find a better. The hoop seemed to say, "You can not come near enough to touch my hand," and yet it swayed in every wind. It was also uncontrollable, and a deplorable number of young women were burned to death when their clothes caught in open fires.

Nothing is more revealing of an age than its hypocrisies and perhaps analysing them can help us to understand how fashion works. There seem to me to be three principles: The hierarchical principle, or dressing for class. The seduction principle, or dressing to attract the opposite sex. The utility principle, or dressing for warmth, et cetera.

Women's clothes follow, on the whole, the seduction principle (slightly modified by the utility principle) because men largely select their wives by their attractiveness as women. The object of women's clothes is, therefore, to make their wearers attractive to men. Many women say, "I dress to please myself," or even, "I dress to displease other women." Perhaps this is the formula: Women dress, in competition with other women, to please themselves by attracting men.

Women, on the other hand, select their husbands with the hope that they will be able to support a family. Men's clothes, therefore, are essentially hierarchical, or class-conscious. Compared to the constant mutations of women's dress, men's fashions are like fossils.

The psychologists have invented something they call "the shifting erogenous zone." In other words, woman as a whole is a desirable object, but the mind of man is too weak to take it all in at once. He must be persuaded to concentrate on one bit of that object, and it is the function of fashion to emphasize and exaggerate that little bit until the whole thing becomes a bore causing the erogenous zone to shift. In 1925 I wrote in my diary that I found the newly exposed legs of women rather exciting. By 1930 legs were a bore, and attention had to be directed elsewhere. In 1915, however, a woman in 1925 clothes would have been arrested for indecent exposure. This is the game which seduction plays with prudery. Prudery in fact might be called a necessary psychological device for keeping up the temperature of eroticism in cold climates.

We can therefore draw up a chart and say:

The same dress is indecent ten years before its time; daring one year before its time; chic (contemporarily seductive) in its time; dowdy five years after its time; hideous twenty years after its time; amusing thirty years after its time; romantic one hundred years after its time; beautiful one hundred and fifty years after its time. It would have been quite impossible to revive the fashions of the mid-twenties until thirty years had elapsed. Thirty years elapsed and behold! Those fashions or modes very like them, came back again.

If we could understand the full significance of a woman's hat we could prophesy her clothes for the next year, the interior decoration of the next two years, the architecture of the next ten years, and we would have a fairly accurate notion of the pressures, political, economic, religious, that go to make the shape of an age. Properly evaluated, fashion is never a frivolity.

'59-ness: cardigan, silk shirt, checks

Left: The suit to own if you gravitate to the greats in fashion any given year. Beyond the 1959 fashion is the signature of the era—unclutter, straightforward ease. Suit, Orlon-and-wool in black-white-cognac checks (Lesur fabric); white silk surah shirt. By Maurice Rentner. At Saks Fifth Avenue; Hutzler's; Dayton's. '59-ness in other categories: Hattie Carnegie hat, alligator handbag by Deitsch.



'59-ness: pleated skirts; slip-cover jackets

Beyond the 1959 fashion news here, this era's signature: an unpretending, throwaway manner of inconspicuous chic. *Left:* Pleats—they've been around, but these are a green-year version: Glen plaid Anglo worsted crêpe suit in avocado. About $160. Saks Fifth Avenue; Hutzler's; Harzfeld's. Emme hat. *Right:* Early-beige; the news of a small jacket with elbow-tip sleeves, the marvelous no-fit fit of a T-shirt. Suit by Jablow, of British woollen tweed. About $115. Bloomingdale's; Bonwit Teller, Phila.; Marshall Field. Lilly Daché early-straw hat.

KAREN RADKAI





'59-ness:

cover-up evenings

Floating chiffon dresses, closely sleeved: beyond their 1959 fashion is the feeling of this era for frou-frou left behind, replaced by an essential prettiness. *Left:* Black rayon matte jersey, white silk chiffon, silky complexion. Leather belt and rose clasp the waist. Long dinner dress by Philip Hulitar. At Saks Fifth Avenue; Julius Garfinckel; Dayton's. *Right:* A beautiful wardrobe's worth of black silk chiffon with new evening sleeve coverage. Dress by Ben Reig. At Bonwit Teller; Neiman-Marcus.

The speed of *Colour*

You hear a lot about the speed of light—but there's another great natural force the scientists may have overlooked: the speed of colour. Never before has so much colour travelled so far, so fast, through the whole gamut of women's fashions; never before has it soaked so deeply into the consciousness of the women themselves—even, perhaps, into their *sub*consciousness. Things have almost reached the point, now, at which a woman who would have felt miserably conspicuous (and conspicuously miserable) in a cyclamen-pink suit two years ago feels vaguely maladjusted in a mousy monotone. We'll go even farther: with the cyclamen-pink suit, this same woman may be wearing a pale-blue or mauve hat, and turquoise earrings—and enjoying every minute of it. *And* looking better than she ever has in her life.

The spring of 1959 will never be known as the "blue spring," or the "pink spring," or the any-other-one-colour-spring—but it may very well be known as the *colour* spring. Blues and pinks are present, certainly (and beautifully), but so are violets and jonquil-yellows, sugared oranges and browns, blade-greens and turquoise. Though high in potency, they're not quite as sharply, bitingly brilliant as they were when the colour-wave first struck; their brightness now is subtly gentled, misted over. How you combine them—and you do combine them—is largely a question of educating your own eye, trying things out with your own colouring. To take the pink suit, again, as an example: its owner should wear it on her back when she goes out to buy a hat. Then she should try a pale-blue hat, a mauve hat, perhaps even a dark-red hat, keeping an open mind—and two open eyes. She may end up with a white hat, after all—and very smart it would look. For one colour-solution, see the opposite page—a bright-blue suit worn with a hat in another, paler blue. More examples on pages 88-90.

Part of the softened, though still incandescent look of colours now is probably due to the delicious softness and lightness of the fabrics they're found in, notably the woollens—cobwebby, almost gauzy mohairs, lacy bouclés, spongy wool crêpes, basket-weave wools. They also appear to brilliant advantage in the new textured silks, many with the slubbed unevenness of texture called douppioni; some woven, intricately, with one texture on top of another. Even prints, now, appear on *textured* backgrounds. Textured or not, the new prints are apt to be more clear-headed, less blurry; in many of them the flowers are as clear-cut as if they'd been snipped out and appliquéd onto the background. (Some evening fabrics have "cutout" flowers that are almost cabbage-size, nearly blotting out the background altogether.) A single family of colours appears in some of the prettiest prints—a range of blues, for example, or a sweep of violets. White with colour is as refreshing as ever; and pure white, or bold black and white, provide a nice, astringent change every so often—like the sip of black coffee a wine-taster takes between vintages.

The blue-streak suit

Facing page: Brilliant colour runs through fashion like a blue streak—and here's the blue streak itself: a suit in not one, but two shades of bright-blue wool, herringboned. Long-limbed jacket—almost as long as a coat—sash-tied just above the waist; straight, slim skirt. By Briarbrook, in Einiger herringbone wool. About $65. Bonwit Teller. Chiffon "butterfly" turban, dipped in another blue: Emme. This, and the suit, also at Woodward & Lothrop; Joseph Magnin. Jewellery by Van Cleef & Arpels. Lederer handbag. Beauty Counselors Cuban Coral lipstick.

WILLIAM BELL

Changing fashion—

a sweep of colour

These are Vogue's seven good words on the subject of colour: Orange. Cyclamen. Purple. Green. Blue. Yellow. Brown.
The point is this: what it takes to make a sweeping change in a woman's clothes-life now is not one colour, but a clean, clear sweep of several.
Streamered across these pages are the first spring fabrics, measurable in ounces—and brilliance.
Reading from the top: *Orange*—delectable on two counts: softness and tartness. The fabric, a light lacy wool, by Jacqmar.
Cyclamen—a vivid new depth of it, in a fabric of equally interesting dimension: a soufflé of mohair-wool-nylon. By Warren of Stafford.
Purple—and what amounts to a youth treatment of that colour: violets in the spring couldn't be more becoming.
This, in a gently fluffed wool, by Forstmann. *Green*—from the illustrious pepper-green family, in random-woven wool, by Bellaine.
Blue—soft cloudless blue-sky blue, aerated. Soufflé of mohair-and-nylon by Einiger.
Yellow—porous basket-woven wool; sunlight streaming from every pore. Stroock fabric. *Brown*—several degrees higher on the colour-scale: bright, light, zingy. In Anglo's crisp, firmly woven wool. David Webb ring: turquoises and diamonds.







PURPLE...above, smock suit in a young clovery shade. By Tiffeau-Busch; Forstmann wool. About $145. Suit, and brown-keyed seamless stockings by Hanes, at Bonwit Teller. Suit: Hudson's; I. Magnin. Emme hat. Evins shoes.
CYCLAMEN...far left, a pink you'd never call sugary. Coat, by George Carmel, in Anglo wool, $185. With it: blue dress, pink light bulb of a hat, pale-brown shoes and stockings. Dress, by Oleg Cassini, in wool-and-rabbit's-hair jersey, $90. Coat, dress, and stockings: at Saks Fifth Avenue. Hat, by Lilly Daché.

WILLIAM BELL



Just give it to me—
I'll do it

BY ELINOR GOULDING SMITH

For reasons I am unable to understand, it has been my fate in life to be always encumbered with people who are terribly nice, well-intentioned, and hopelessly incompetent.

In kindergarten, I sat next to a little boy named Alexander, who was a whiz at carrying around his little green chair, and sang real loud, but couldn't cope with scissors. When he cut, nothing happened. "Please," he'd whisper to me. "You're so good at it. Will you do mine for me?"

In college, for instance, I always managed to get for my physics lab partner a girl who was extremely pretty, bright, sweet, and willing, whose sole interest in life was marriage. She was only there at all because the ratio of men to women in physics in those days was about 100 to 8, and she hoped to seize a suitable possible husband from this large pool of men. She would help like crazy at the beginning, spilling things, smashing glass tubes, bursting rubber hoses with steam, carefully weighing things from last week's experiments, and letting crucibles boil over. In the end, we both agreed that the best way she could help was to stand back out of the way, looking appealing and smiling shyly at the instructor, until I had got all the dirty work done.

There was the girl who worked at the easel next to mine at art school. She was young, with long dark hair and large soft brown deerlike eyes, and she was very talented. Her only problem was that she never *could* get a tube of paint open, she had trouble cleaning her brushes, she couldn't scrape her palette, and she was utterly incapable of stretching a canvas without wrinkles. By means of prolonged and vocal struggle, she sooner or later succeeded in goading me to say, "Oh, all right. Stop groaning and give it to me." She *could* have stretched a canvas. *Anyone* can stretch a canvas. It isn't very *hard* to stretch a canvas. But it's so much easier to stand around and whimper and say wistfully, "But you're so *good* at it."

The past master at the fine art of helplessness was my own sister. She was three years older than I, prettier, and *helpless?* I tell you, it's a marvel to me that that girl managed to get her own teeth brushed in the morning. Dumb? Like a fox.

There was a period of roughly two or three years during which we were both out of school, both living at home with our parents. All four of us worked, all were up early, hungry and in a hurry for breakfast. Breakfast consisted of orange juice squeezed in an electric juicer, toast made in an electric toaster, and coffee made in an electric percolator. There was nothing really hard about it. My sister and I were supposed to fix breakfast on alternate days, which seemed fair enough at first glance.

On my mornings, all the equipment worked fine. There wasn't a bit of trouble, breakfast was ready on time, everybody sat down, ate breakfast, and got off to work in a splendid humour. On *her* mornings, everything went wrong. The toaster wouldn't work, and investigation proved it to have unaccountably come unplugged during the night, or occasionally it worked only too well, and all the toast was nicely charred. The juicer made curious noises, jammed, smoked, refused stubbornly to extract any juice.

But it was the coffee percolator that really did it. From the beginning it was her claim that certain people simply were not equipped to cope with coffee pots, and that she was one of them. She argued that making coffee was a skill, the aptness for which was an inherited trait, like musical talent, or the ability to draw, or mathematical genius, and that while I had obviously inherited this talent, she simply was so unfortunate as to have been born without it.

Morning after unhappy morning, I would tell myself that if I would simply show her how, quietly and patiently, she would, in the course of time, catch on. Or at least, that given enough time she would make every mistake possible, which I would patiently correct, and presently she wouldn't be able to think up any more things to go wrong.

Now this percolator operated like any other coffee percolator. It had to be plugged in, to start with, and then it was simply a matter of putting water in the bottom, coffee in the basket, replacing the top of the basket, closing the top of the pot, and letting her rip. Presently it had simply to be turned off, and lo! there was coffee, piping hot, fragrant and delicious. *(Continued on page 141)*

PEPPER GREEN. Left, coat with delighting amounts of news besides colour—waistline slightly up; squarish collar; fringing. By Dan Millstein, in Hockanum wool. About $110. Bonwit Teller; Hutzler's; Joseph Magnin. Emme hat. Jewels by David Webb. Red for green: Coraline lipstick by Orlane.



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The teeter-totter of the Berlin pressures.... The pouring richness of the voice of Teresa Berganza, a twenty-three-year-old opera singer at La Scala....*The Heart Is the Teacher,* a warm and nourishing autobiography by Leonard Covello, a great teacher who spent his life in East Harlem and is now intent not on exposing the difficulty of working with defiant children but on finding the good in them.... The Sunday afternoon television pleasure of listening to brilliant people on "Small World," even if they are not efficiently brilliant at all moments.

PEOPLE ARE TALKING ABOUT... *Mine Enemy Grows Older,* a baleful, ridiculous, amusing autobiography by Alexander King, who is more brilliant and sometimes more grotesque than he is yet willing to reveal even in this chatter book.... The loveliness of the girls of the Beryozka Russian Dance Company in a series of pretty dances that soon become dull.... The Frank Lloyd Wright new Guggenheim Museum, a mass of beige concrete rising on Fifth Avenue as unexpectedly as a hill pushing through the sea.

PEOPLE ARE TALKING ABOUT ... The song "Tom Dooley," with its hanging-day folk melody.... The two views of F. Scott Fitzgerald, one in the new serious play, *The Disenchanted,* where even in the last moments before death he is still thinking about his beautiful, madly destructive wife, Zelda; the other, in the new, incomparably vulgar but true book, *Beloved Infidel,* by Sheilah Graham and Gerold Frank, where in the last days before his death he is in love with the Hollywood columnist, Sheilah Graham.... The brilliant television course in atomic age physics, "Continental Classroom," for which about 15,000 high school science teachers are receiving credits from any one of some 300 colleges.... Hot sake, Japanese rice wine with a sneaky wallop, served here as a toddy.

PEOPLE ARE TALKING ABOUT... The great Marie Bell and the young, talented Jeanne Moreau in the Paris hit, *La Bonne Soupe,* by Félicien Marceau, whose wit has the burn of lye but whose heart is wide and open.... The beauty of two of the books put out by the New York Graphic Society, the *Henry Moore* designed by Moore, and the *Dali Study* designed by Peter Oldenburg.... *Separate Tables,* now a movie with touching moments by David Niven, subtly spurious; by Deborah Kerr looking blurred and nervous; by Burt Lancaster, totally male; by Wendy Hiller, making a small part big; and finally by Gladys Cooper and Cathleen Nesbitt who have the look of old silver.

PEOPLE ARE TALKING ABOUT ... The skillful, amusing drawings by Al Hirschfeld, a gentle, bearded man, whose one-man show is at New York's John Heller Gallery. ...The little bits of fun, like bacon in a salad, in *Salad Days,* a small, unevenly tossed English revue.... Jacques Tati, tangle-footed, delightful in the movie *My Uncle.*

ALEC GUINNESS, the theatre's "Anyface," dissolves himself remarkably in character: the worn, indomitable Colonel in *The Bridge on the River Kwai,* the smooth, drawing-room manipulator in *The Cocktail Party,* and now the loping, stubble-bearded, obsessed painter Gulley Jimson in *The Horse's Mouth.* That dazzle of a movie, written by Guinness from the great novel by Joyce Cary, is at once magnificently funny and completely serious. With a technique as unshowy and precise as that of Vermeer, Guinness reveals a painter's integrity about his work while crooking all over the place. All he wants is paint, a wall, and to be left alone. Hunched in a quilt, like a priest in a chasuble, Jimson strides towards a naked wall as if preceded by acolytes swinging censers. Faced by his ex-wife, a charmer with a cagey, curly voice and a bosom like a small bolster, he has the grace to pinch her. Faced, however, by one of his wild beast or *Fauve* paintings, this erudite quoter of William Blake, this man who looks like a dock sleeper, can say with sensuous pleasure..."No one ever painted a foot like that." When he sails off in his punchy houseboat-barge down the Thames to nowhere, the whole audience is freed.

TONY ARMSTRONG JONES

HENRY CLARKE



CLAUDETTE COLBERT

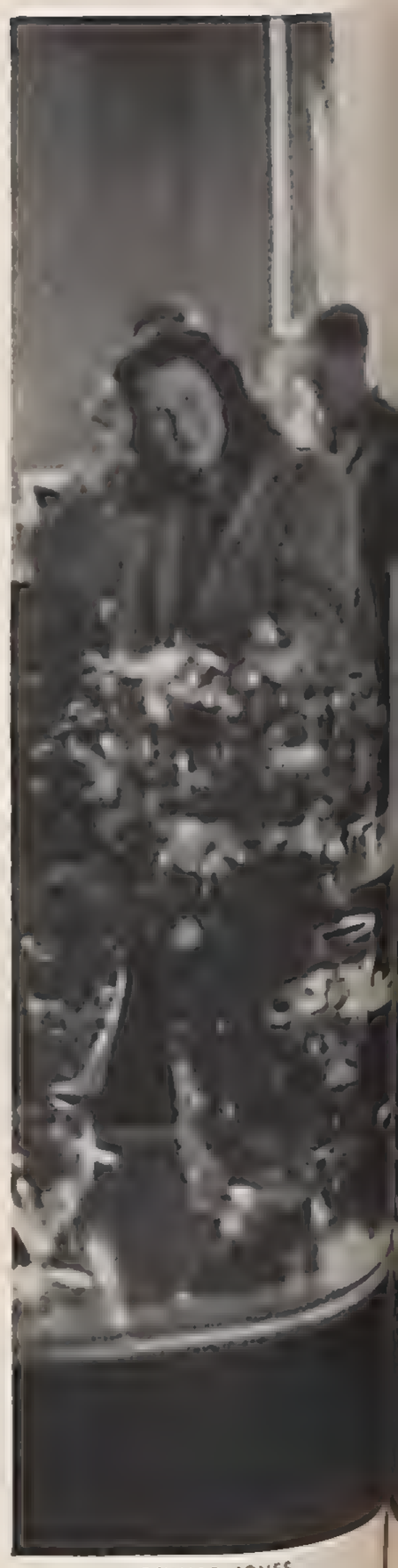
VOGUE'S SPOTLIGHT

By Allene Talmey

In *The Marriage-Go-Round*, Claudette Colbert and Charles Boyer ride around as though sitting high in an old and beautiful Rolls-Royce. They know, and Leslie Stevens who wrote it, and audiences that love it, all know that there is no engine. And nobody cares. The sheen of the playing and the Stevens puff lines are enough to make a light, fun evening. A trompe l'oeil playwright who gives the illusion of a play, Mr. Stevens has set forth a professorial wedded pair who lecture on marriage, annotating their scientific theories with spicy tidbits of their own married life, including the near seduction of Mr. Boyer by a tall, blond, young Swedish girl, healthy as yoghurt and free in attack. Among Mr. Boyer's "small excellences" are his lifted left eyebrow, his delicate bearing down on his accent, the range of his husky voice. Miss Colbert includes among her "small excellences" her famous ability to make licit love more alluring than illicit. A quick, intelligent woman, thoroughly believable as a witty, sometimes exasperated, always romantic woman, she is the kind of wife any man would be happy to keep; and her deep, skilled voice is as warm as a sweater.

Although in this comedy she plays a Dean of Women who never sees a student, she wears the kind of clothes the Duchess of Windsor would be pleased to own. It was heartening to see them. If one could accept the fact that Professor Boyer and Dean Colbert were switching back and forth from podium to living room to illustrate their lectures, there was no point in boggling at the sight of the Dean wearing a marvellous Lanvin Castillo red suit or a bright blue ruffled satin or a big black coat with white at the throat just when young, beautiful Julie Newmar was at the throat of the Professor.

In sustaining this meant trifle, Miss Colbert and Mr. Boyer reveal how solid is their grip on the stage attractiveness which they possess, like long legs or a good skin. Theirs is a rare virtuoso charm.



OSWALD JONES

In *La Plume de Ma Tante*, the small-scale, adorable French revue, all in English, an anxious incompetence seems to afflict the whole cast. A pit musician wanders through the acts trying to find the orchestra, a chorus girl in a Rockette number is always out of step, like Bea Lillie in one of the old Charlot revues. Everyone is a victim and audiences identify helplessly. When a girl dances by with the front of her evening dress swinging open like a garden gate, there is the dream feeling that there but for the grace of God goes my dress. Among the welter of sight gags and fast black-outs, there is nothing really new, but it is all turned so delicately that this rather Gallic *Hellzapoppin* has the effect of a refreshing breeze. Where American revues usually blow nor' by northwest, this one blows sou' by southwest. The man behind the blow and in front of the curtain is Robert Dhéry. He wrote the revue, directed it, and has played variations of it in Paris and London, with the result that he has had nothing but success for the past ten years.

His roundish face, his pale-blue eyes, his look of guileful innocence, and his mastery of the curtain position never for a moment reminded me of another clown, Charlie Chaplin. He reminds some, however, of



BRENDAN BEHAN

GUY BOURDIN



ROBERT DHÉRY

another round-faced, trickily delightful man with a syncopated accent, Nikita Balieff, who used to come out between the numbers of the *Chauve Souris*, a small Russian revue of the twenties. Like Balieff, Dhéry has the same difficulties with English and the same flair for literal translations that manage to give a feeling of superiority to one-language nations.

Whatever anyone remembers of *La Plume*, there is one number that is unforgettable. In the gloom of dawn, four brown-robed friars, pulling slowly at four cloister bell ropes, begin to speed up until a marvellous jazz roundelay to "Frère Jacques" swings into high and smashes along into a mad maypole twist of ropes, the friars leaping happily in a scene that is deliriously gay, wildly rhythmic, extraordinarily funny, and absurdly beautiful.

In *Flower Drum Song*, when savoury, fragile Miyoshi Umeki thumps her flower drum and sings "A Hundred Million Miracles" in a crickety but rather deep voice, she begins an international love affair with the audience. It is instantly captured by the dignified adorability of this Japanese star playing a Chinese refugee in San Francisco's Chinatown. With discernment and a feeling for the exotic, even if it is American, Richard Rodgers and Oscar Hammerstein and Joseph Fields set this new musical on that winding hill bazaar in which much of the goods is stamped, like Miyoshi, Japan.

Although the book is sometimes awkward, relying too much on an Oscar one-note gag—the difficulty of explaining American ways to Proper Chinese—the score has wonderful, slippery melodies that linger on for life, part of everyone's inner songbook. Perhaps the most beautiful of the songs is the tender "Love Look Away," sung by Arabella Hong. Several of the songs, of course, get quick recognition, mainly because they are launching pads for Pat Suzuki who slings her beating songs as though throwing a bowling ball; for the comic talents of Larry Blyden, particularly when he dances and sings with Miyoshi the hit "Baby, Don't Marry Me"; and for the cheerful dances designed by Carol Haney. Without stirring that flash of delight that comes when a choreographer has made a new split of space, the dances, like the poetic and topical lyrics, do exactly what is needed. So does the show.

In *The Quare Fellow*, Brendan Behan has written a rackety comedy-drama about a condemned man the night before his hanging in an Irish prison. This is not "a special course in the *(Continued on page 146)*

ECE GOLEY



MIYOSHI UMEKI

The new colours of the day—worn by four smart women

Anyone who hasn't discovered this, we predict, will. Anyone who has, knows: the freshest, most becoming, most exhilarating ideas in fashion come in colour this year. As do the smartest women.
Sketched here, four such women and the kind of little-wool-suit-decision they're making now seven days out of seven: unwavering colour.



MRS. LOWELL WEICKER IN BLUE

Mrs. Weicker's high-waisted springy blue wool dress was made by Dior. The jacket—not shown—is short, rather bulky. Her hat: a tiny pillbox in the same bright blue.

MRS. ALFRED CORNING CLARK IN PINK

Mainbocher geraniums—high-waisted tweed suit, taffeta blouse—delightful colouring for Mrs. Clark's own: aquamarine eyes, reddish-brown hair, pearly skin.





MRS. B. H. BONCOMPAGNI IN PURPLE

Mrs. Boncompagni, who has very white skin, very dark hair, wears Balenciaga's plummy tweed dress —high-waisted, sleeveless; his tall crêpe turban of the same colour. Her pin: a splash of glitter worn, newly, half-hidden under the jacket lapel.

MRS. HERBERT SCHEFTEL IN VIOLET

A blue-eyed silvery blonde, Mrs. Scheftel has an unfailing *rapport* with the new and enchanting forms of violet. Her fringed amethyst tweed suit is by Cardin; enclosed in the jacket, a white silk blouse.





WEEKEND CHANGE: NEW YORK ⟶ LONDON BY JET



Although you can still take a kayak to Quincy or Nyack if you must, the zippiest getaways this year will be by jet, and the idea of a weekend flight to London—or Paris, or even Rome—is on its way to being almost as normal as champagne. With champagne, in point of fact, is the way the trip begins on the new BOAC Comet 4, which leaves New York on the wave of a nine o'clock supper every day, thrusting up and over the Atlantic in an easy six hours and thirty-odd minutes. What to watch is: the ground and how it vanishes as the clipper, which taxis rather heftily on the runway, suddenly bursts into air, climbing at a pace of three thousand feet a minute to its routine cruising level of just about seven miles high. We went; we know. Here and on the next six pages is Vogue's roundup of the clothes to take and how they might be worn during a weekend in London.

Revved for take-off: Yellowy wool tweed in a new shape of greatcoat; and the Comet 4 which is set to go as soon as its Rolls-Royce engines turn over. The coat, to wear over suits, in town, in the country, by Monte-Sano & Pruzan in British woollen; at Bergdorf Goodman; Hutzler's; Neiman-Marcus; I. Magnin. Pale jersey hat that packs, by Paulette. Lucille's clipper-size handbag of brown alligator. Both: Bergdorf Goodman.



BY JET

To London and back . . . the clothes to take for a party weekend



Stemming the jet exhausts: noise suppressors for the benefit of groundlubbers. On board, no noise above a subtle gentle hum.



Inside the Comet: décor in the tweed and check manner.

A gleaming "silver" underbelly to match the great silvery back-swept wings; their span—more than 114 feet.



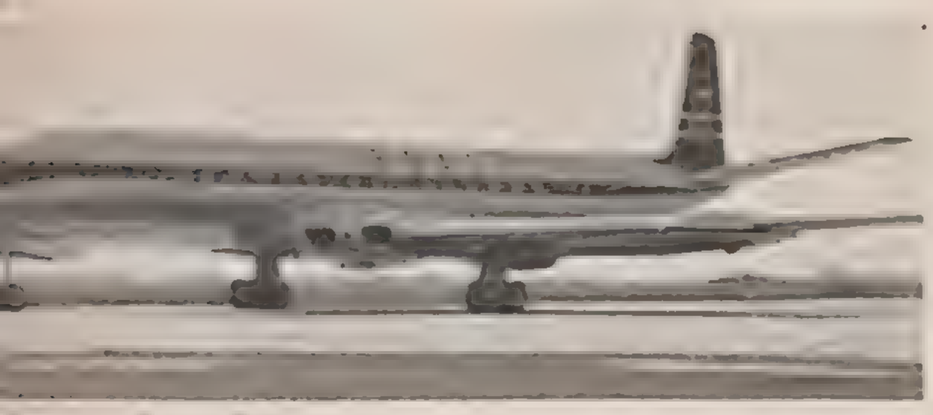
About an hour before the Comet puts down in London, the cabin staff tactfully rouses all passengers with a continental breakfast. The landing process—although it happens at the rate of one hundred and ten miles an hour—is remarkably elegant, and even a little tame except, of course, it's "in another country," and the brevity and calm of the flight—no vibration, only gentled engine noise—leaves one pleasantly unruffled. (As one woman remarked of the return flight, which lands in New York just after teatime, "You're so rested that if you want to go straight to the Colony, you can.") Now for the clothes: As every woman knows, there are two ways to pack a bag—right and wrong. And wrong, in our book, generally means too many clothes, not enough clear thinking in the matter of paring down to a minimal number of looks. Result: the disastrous uncollected look of the tripper with too many assorted clothes elements, none of them truly meant for each other. Our plan for London, therefore, bases on just seven looks, and while we worked it out in terms of a weekend, actually it could stretch quite happily into several weeks without missing a jot of the charms at hand. (None of that huddling in your room waiting for the overnight cleaning service that turns out to take four days.) . . . At the crux of the plan is a three-quarter mink coat, wearable with every costume from big-evening to little wool. Among its many charms is the fact of lightness, which makes it a good carry-over-the-arm coat when you go aboard a plane. (Although one could, of course, travel in fur, there is still nothing quite like the tweed travel coat, especially in the new version shown one page back, especially when the plans include a stretch of country as well as city lights.) Within this frame of reference operate a tweed suit in the manner of Chanel, a wool day dress, two late-day looks, and an all-out evening dress. Clothes emergencies? Taken care of, unless you plan to have a go at swimming the channel.

Shopping the silver vaults (right) in London's Chancery Lane. A favourite prowl for visitors, these small subterranean shops, used for safe storage during World War II, are chocked with over two and a half million pounds worth of silver, most of it old with a good lot of Victorian and of Sheffield plate. Shopping rig: black-and-white wool tweed in the Chanel idiom—brisk, elegant, enduring. Worn here with a navy-blue silk crêpe blouse, but equally good, countryside, with a sweater. Tossed over one shoulder: the Everywhere Mink Coat. Like all the clothes on these six pages, both coat, and suit (by Davidow) are at Bergdorf Goodman in New York. Suit, also at Julius Garfinckel; L. S. Ayres; I. Magnin.

HENRY CLARKE



HENRY CLARKE



BY JET

New York to London... the clothes... the plans



Above: Victorian ambiance and a pre-dinner drink at the Red Lion pub, Duke Street, St. James, with its glitter of etched glass screens. The Everywhere Mink Coat, worn with a foldable pillbox of black grosgrain. Coat of "Autumn Haze," Emba natural brown mutation mink at Bergdorf Goodman. Hat by Lilly Daché. *Left:* Late-day party at the house of Mr. Anthony Denney; visible in the background, a wall of small paintings from Mr. Denney's enchanting collection, the cache of a knowing eye, with instincts both magpie and clairvoyant. Lacy black wool is the order of the dress, sashed high in white moire. By Adele Simpson. About $90 at Bergdorf Goodman; Himelhoch's. *Right:* Red worsted theatre suit photographed outside the Theatre Royal, Haymarket. (Past glories of this house: first performances of *The Rivals*, *An Ideal Husband*.) Suit by Marquise; about $185. At Bergdorf Goodman; Harzfeld's; Neiman-Marcus. Details about the man's new and dashing Chesterfield, on page 53.

EATRE ROYAL HAYMARKET

HENRY CLARKE

New York to London . . .

the clothes . . . the plans

BY JET



Above: The country phase of a London weekend—a meet of hounds at Eashing Farm, owned by Mr. Raymond Stovold, Master of the Chiddingfold Farmers Hunt. His daughter, Miss Janet Stovold, appears in black hunting coat in the background, and the American visitor, front and centre, is wearing a dress and fringed stole of brown checked wool tweed. This, by Herbert Sondheim, about $135. At Bergdorf Goodman; Famous-Barr; Neiman-Marcus. Men's clothes by Aquascutum: the riding mac cotton gabardine raincoat and suède jacket, sheepskin-lined. Both, at Neiman-Marcus. Tweed cap of the A. Conan Doyle school, by Hillhouse of Old Bond Street. *Right:* For the hunt ball, or any London gala, this floaty cloud of red silk chiffon worn with red carnations at the bosom. By Rosalie Macrini. About $245. At Bergdorf Goodman; Vandever's; Neiman-Marcus.



THE CHANGE FROM DULL HAIR

A Vogue Editor salon-shops for a new hair colour

Barbara Frietchie's "shoot if you must" line always told me just one thing: an old grey head usually isn't worth a nickel to the woman who owns one. Thirty-one, a "preemie" among grey heads, I had been turning from Irish-brown to grey at about the rate of ten per cent a year for four years. Forty per cent grey now, one hundred and forty per cent in ten years, was the way I looked at it. And then—as good as invisible to the naked eye. Before the big fade-out I thought I ought to *do* something. After all, why not? Another day, another grey hair.

"It's just a cosmetic"

First stop, Charles of the Ritz. By the time the glass salon doors closed on me though, my scalp, poor thing, was tingling. A pleasant-looking woman smiled me over to the desk. No need to get my hair up yet, I thought (one begins thinking in coiffure symbols). She disappeared to find a Miss Marietta, leaving me a moment for architectural reportage. From where I dawdled at the appointment desk, the salon branched out into the Grand Trianon room, a total palace effect underscored by white terrazzo floors. Everything, privacy and quiet.

No Miss Marietta as yet, so I chatted instead with Mr. Daniel, the salon hair stylist, telling him briefly of my search for a new hair colour and asking him to suggest what he thought best. Chairside manner? Surprisingly, not a bit of it. He had something to say about his business and he said it, with a confidence-dealing calm. One thing, he let *me* say—that I was going grey. With that on the board, he pointed out that actually my hair was many shades from white to red to brown.

"What I would like to do," he continued, "would be to take your hair back a few shades to a lightness that would lighten the shadows on your face and plump it out a bit."

These two objectives made excellent sense; peaked was the word for my face these days and make-up wasn't helping enough. I learned later that since skin pigment can fade along with hair (and age), a darker hair colour than one's original shade is definitely risky. Paler shades freshen, flatter.

Would he suggest a new style of coiffure to a woman who came in for a new colour? I expected a "No, the shock would be just too much." Instead . . .

"Absolutely. Yes. Colour makes any hair style more dramatic. Think of what slip covers do for furniture. But a new and vital colour almost automatically suggests some new coiffure treatment. Of course, whether it's colouring you want or simply a new style, you can't rush in off the street to a hairdresser you've never seen before, who's never seen you, and expect *immediate* rapport. It takes a little time."

At this point: Miss Marietta, who rustled in, wearing on her head harlequin glasses and beautiful blond hair.

"Soft," I proclaimed wonderingly, staring at her hair.

"Indeed it is," she replied as though I had questioned. "Feel it." I did; it was. First precept learned then and there: hair beauty can come out of a bottle.

Her you-too-can-have-beautiful-hair approach was very reassuring, and she liked her hair-colouring stories to have happy endings . . . women marrying after "a beautiful light chestnut job" . . . an actress whose famous eyes "faded in publicity stills" sparking with emotion after a minor hair-colouring revision . . . these were the wish-fulfillments implied.

"What happens if a woman simply doesn't like the shade you've made her? What do you do then?"

"Oh, that never happens—but if it should, why we'd let her just settle down and then take her right back to grey if that was her colour."

Sensing that perhaps "rapport" between us was coming along too fast, Mr. Daniel explained here that he wouldn't dream of giving a woman a new hair colour that didn't correspond with her "personal style."

He held my eyes in his: "Most women are happiest with a workable attractive colour plan." Back to Irish-brown for me, I thought.

"In fact," he continued, "often a woman should consider having only the back of the head tinted, leaving the front naturally lighter—or even leaving some more grey there if the grey hair is coming in prettily around the temples. A woman in the theatre on the other hand wants something completely eye-catching."

"Yes, yes," burst in Miss Marietta, "look at Dinah Shore. Why, they lightened her hair and *(Continued on page 142)*

1959 BEACH CHANGES—THE SCENE BRIGHTENS

News on southern beaches now: a rush to reds—and the term *red*, this year, includes every shade from scarlet to pink to plum, and combinations of them all. More news: a maillot silhouette that gives sly assistance to figures. On the facing page, one of this year's more devastating bathing suits—dark red silk shantung, printed with pinkish flowers. Softly shaped bodice; the back puckered with fit-making elastic. The hat, cyclamen pink straw, sashed in dark red silk. Suit by Catalina; about $18 at Macy's; Joseph Horne; Frost Bros. Hat by John Frederics. Smart idea for newcomers to sun: Sun-Tan Foam by Harriet Hubbard Ayer, that moisturizes skin while it's tanning. Locale of this and the next pages: Positano on the Mediterranean—a sunny Italian townful of grottos, caves, and slopes, so many-leveled it has a main step instead of a main street.





1959 BEACH CHANGES *continued*

Opposite page: Bathing suit that plaids pinks and reds, on cotton satin. Its shape: a camisole top and boy shorts, with a twist at the waist (relaxing the rules about figure perfection).
By Cole of California, fabric by Everfast with Everglaze crease resistance; $23 at Peck & Peck; Neiman-Marcus; I. Magnin.
This page: Maillot of bright peppermint pink, fetching and uncomplicated. Cotton-and-Orlon, knitted with Lastex; V'd high at front, lower at back. By Jantzen; $15 at Bloomingdale's; Wm. H. Block; Frederick & Nelson.
Pink straw hat with chartreuse ribbons, by John Frederics.
More pink peppering on lips and nails: Rose Ciel by Elizabeth Arden.



1939 BEACH CHANGES *continued*

Left: Bathing suit of pebble-knitted wool, its colour a bright get-together of pink and red: raspberry. Maillot-cut, with a well-shaped bodice, buttoned flap pockets (really fakes—put down those sea shells) that elongate a narrow waist. By Rose Marie Reid, in Belgiwool; $23 at Bonwit Teller; Burdine's; Bullock's, Los Angeles. Colour continuance: Ametista Lip Brillante by Princess Marcella Borghese.

Right: News here for pre- and post-swim: this year's substitute for walking shorts—a short skirt, derived from Filipino fashions, that wraps over a bathing suit. Both, butterfly-printed cotton satin in shades of gold. About the suit: camisole top, boy shorts. By Greta Plattry, in Berkshire Hathaway fabric with Everglaze crease resistance. Suit, about $20; skirt, about $13 at Best & Co.; Woodward & Lothrop; Bullock's, Los Angeles. (For shops in other cities, see page 144.) Uncle Sam umbrella.

SCHATZBERG

New waistland for sun-country clothes



Here, six bright ideas for sun-country dressing—all young, all making a point of the real live waistline. *Above, left to right:* A flash of orange Moygashel linen, this sheath has a high-rising waist that subsides to the usual level at back. By Abe Schrader. About $40. Miss Bergdorf of Bergdorf Goodman; Neiman-Marcus. Miss Frederics hat. A fast-paced little silk in beige jacquard with black polka dots is well-qualified by its V-neckline, outsized black bow, for going from cocktails to dinner. In Junior sizes. By Mam'selle. About $45, at Saks Fifth Avenue; Harzfeld's. Easy dinner choice: this short-sleeved sheath in orange Belgian linen from Sichel. The bodice, a plunged V over a squared neckline, is piped in white. By Roberta. About $45: Woodward & Lothrop. Dress, handbag: Saks Fifth Avenue.

SCHATZBEERG



Above, left to right: Young, wearable, this blue, green, and white flowery print has unpressed pleats, an extra-long sash to tie as you please. Of Arnel jersey. By Kay Windsor. About $15: Arnold Constable; Sakowitz. I. Miller shoes. Centre, a pale-blue sheath, dotted many times in white, with a skirt eased below its wide, separate belt. In Onondaga textured silk. Junior sizes. By Lanz. About $50 at Bonwit Teller; Himelhoch's. DeLiso Debs shoes. Scoop-necked cotton dress in a bright red and orange shadow-box plaid with capped sleeves, an obi bow on its wide, raised waistline. In Junior sizes. By E. T. Jrs., of Everglaze Minicare cotton. About $23 at Lord & Taylor. Capezio shoes. All the necklaces on both pages—of pearl, crystal, and coloured beads, by Marvella at Lord & Taylor.

Your heart's

THE VOGUE HEART'S BLOOD AUTHORITY



DR. IRVINE H. PAGE



DR. JESSIE MARMORSTON



DR. IRVING S. WRIGHT

Dr. Page, a quick-smiling, thin man, President of The American Heart Association in 1955-1956, won the 1958 Albert Lasker Award of the American Heart Association for his cardiovascular research, including his discovery of several key blood substances of special significance. (He is a participant discoverer of angiotensin, and a co-discoverer of serotonin.) A man who plucked his medical plums early, Dr. Page at twenty-seven became head of the chemical division of Munich's great Kaiser Wilhelm Institute where he was among the first to be vitally interested in the chemistry of the brain. Now Director of Research of the Cleveland Clinic Foundation, he is the author of some ten medical books, and of a formidable number of articles written much the way he talks—pleasantly, non-formidably.

Dr. Marmorston is an internationally known scientist in the field of experimental endocrinology. With colleagues, she has written more than one hundred and fifty scientific articles for a variety of medical journals and has had two books published. After receiving a medical degree in 1924, she served on the staff of five hospitals, taught at two medical schools, and is presently Clinical Professor of Medicine at the University of Southern California. Her extensive research program is concerned with the relationship of the endocrine glands, notably the female sex hormone and the adrenal hormone, to atherosclerosis. Her famous husband is the producer of, among other movies, *Cat on a Hot Tin Roof*. The skinned-down biography of Dr. Marmorston takes two inches in *Who's Who*.

Dr. Wright, open-minded, open-faced, preceded Dr. Page as a president of The American Heart Association in 1952-53, and early took as his special study, blood clotting. A pioneer in the treatment of vascular diseases and the use of anticoagulants, he was the first to introduce the use of purified heparin in the United States. He tried it on a patient some twenty years ago, who, still in good health, showed his gratitude by paying for a conference on anticoagulants last year. Stopping for a breather from his New York Hospital work and his teaching life at Cornell University Medical College, Dr. Wright flew to a Moscow medical conference in 1956, and sandwiched into his report such notes as "to the Bolshoi Theatre to see Moussorgsky's great opera, *Hovanshia*—TREMENDOUS!"

DE MORGO

blood

Edited here, the transcript of a Vogue editors' meeting with three great heart experts. The subject: blood, circulation, hormones, foods, and ways of life, all for healthier hearts.

EDITOR'S NOTE: Because the heart and heart research are so much in the public eye, and because there are so many misconceptions about the heart, Vogue establishes, with this issue, the Vogue Heart's Blood Authority—a board of three specialists medically equipped to examine heart matters and to sort out some of these matters for Vogue's readers. We begin with an edited transcript of the minutes of the first meeting, presenting the editors' questions and the answers of the experts. Often, the questions set off a ripple of answers into peripheral ideas, fascinating, informative; together with the direct questions, the answers could be life-changing.

What is "good blood"? What is lacking in "poor blood"? How can "poor blood" be improved?

DR. PAGE: Blood is a tissue like any other tissue. Except that blood is in liquid form and transports nutrients and other substances to cells of the body and carries away waste products, it has no particular virtue in itself. It is hardly good medicine to treat the blood instead of treating the patient; in my opinion, there is no such thing as "tired blood."

DR. MARMORSTON: It is almost impossible to define "healthy blood" unless we do so by pointing out the abnormal conditions that can exist, which are not present if blood is healthy.

DR. WRIGHT: Most persons think of "poor blood" as too few red cells or too little iron and other vital substances in the cells which carry oxygen. This is anemia. Too many white blood cells, on the other hand, may be a sign of infection or may be due to leukemia. But blood may be "good" or "poor" from many other standpoints.

If blood does not clot normally, as is the case in hemophilia, the patient may bleed to death. If the blood clots excessively, blood clots or thrombosis may occur in various parts of the body. If the clot occurs in the brain, the patient may have a stroke, with paralysis of the part of the body controlled by the affected area of the brain. If the clot occurs in a coronary artery, one of the arteries supplying the heart with nourishment, a heart attack will result. A clot in one of the large arteries of the leg may cut off blood supply in that area. Yet the blood might be quite healthy as far as anemia is concerned.

Even if the numbers of red and white cells are normal, if the ability of the cells to carry oxygen is normal, and if clotting is normal, the blood may contain an excessive amount of sugar. This is usually an indication of diabetes. Or the blood may carry an excessive supply or an undersupply of hormones. This would be an indication of an endocrine disorder. Blood which is normal in all other respects may contain an excessive amount of fat. Since these are just a few of the standpoints from which blood may be considered, it is obviously meaningless to say merely, "This is good blood," or "This is bad blood." Many, many components enter into the blood, any one of which can become deranged, and the abnormality of these components of the blood either signifies the presence of a disease process somewhere in the body or actually is a very active part of the disease process.

DR. MARMORSTON: It would be most helpful to consider blood primarily as a stream which conducts nourishment, hormones, vitamins, minerals, and other substances to the organs of the body. Effects of improper diet, stress and strain, and diseases or disturbances of organs and tissues in the body are fed into the blood, and the contents of the blood are altered in this way.

What is a hormone? What does it do?

DR. MARMORSTON: A hormone is a substance secreted into the blood by a special gland and carried by the blood to various tissues and organs, where the hormone exerts its specific biologic effects.

Does the blood contain many hormones?

DR. MARMORSTON: Yes. Each of us produces hormones from a number of specialized glands, such as the thyroid, the pituitary, the pancreas, the adrenals, and the sex glands.

Are hormones important to the maintenance of health and normal function?

DR. MARMORSTON: Yes. The lack of certain hormones leads to obvious disease states. Thus the lack of insulin, which is produced in the pancreas, causes diabetes; the lack of certain adrenal hormones causes Addison's disease, a condition in which patients are vulnerable to stresses which do not affect normal persons and which may lead to death; and the lack of the thyroid hormone reduces oxygen consumption in the tissues to extremely low levels.

Similarly, excess production of hormones leads to ill health. For example, overproduction of the growth hormone of the pituitary leads to excessive bone growth. In the young, the pituitary growth hormone stimulates growth of the long bones and can, by overproduction, produce gigantism; in adults, overproduction of the growth hormone is manifested as acromegaly, a condition in which the soft bones of the hands, feet, and face are enlarged. Excessive production of the male sex hormones in young children may lead to precocious masculinization. A balanced production of hormones at various stages of life is essential to normal growth, development, and functioning. *(Continued on next page)*

Your heart's blood

Continued

Do hormones remain at a constant level within the individual? Under any circumstances, do specific hormones increase or decrease?

DR. MARMORSTON: Under stress some hormones, especially those produced by the adrenal glands, increase; during the menopause, female hormones decrease in amount.

Can hormone deficiencies or excesses be corrected?

DR. MARMORSTON: Yes. Adrenal hormones, such as cortisone, can be given to patients with Addison's disease, enabling them to lead normal lives. Diabetics may receive daily doses of insulin. Persons with thyroid disease, which is characterized by rough, dry skin, coarse, falling hair, sluggishness, and sometimes obesity, can be treated with thyroid hormone. To control gigantism, the pituitary is often X-rayed. Overproduction of other hormones may be reduced by surgical removal of the tissue producing the excess hormone.

Can a mild hormone deficiency be corrected by diet?

DR. MARMORSTON: Usually, hormone deficiencies are corrected by the administration of the necessary hormone: orally, sublingually, subcutaneously, intramuscularly, or intravenously. In some instances, diet can be of help in minimizing the symptoms of hormonal dysfunction. For example, the patient whose pancreas manufactures too much insulin, a condition the exact opposite of diabetes, often feels weak and fatigued in midmorning. This weakness, which is due to too little sugar in the blood, can be avoided if the patient eliminates carbohydrates from his breakfast and, instead, includes large amounts of protein. In this way, I repeat, we minimize the symptoms, but we do not correct the underlying condition.

Are any hormones especially important to women?

DR. MARMORSTON: Yes. The hormones of the ovaries, which are responsible for the characteristics described by the word "femaleness." Furthermore, the ovarian hormones, which regulate normal menstrual function, are essential for reproduction and the maintenance of pregnancy.

Do female sex hormones exert any effects outside of the reproductive organs?

DR. MARMORSTON: They are important for many nonreproductive functions of the body. For example, estrogen, one of the female sex hormones, promotes normal bone growth, alters the level of certain fatty substances in the blood, and can affect skin texture, nail growth, breast development, the nature of the nasal mucus, certain nervous reflexes, the growth of the larynx, and other processes.

DR. WRIGHT: In speaking of growth, we must distinguish between stature, which is determined largely by the pituitary gland, and other types of tissue growth, which are, in some measure, controlled by the sex hormones.

What medical uses are made of the female sex hormones?

DR. MARMORSTON: In pre-menopausal women, these hormones are used in treating some cases of sterility and some menstrual disorders. In post-menopausal women, female hormones are used in treating unpleasant symptoms which sometimes accompany cessation of the menstrual cycle. From our work, we believe that small doses of female hormones are useful in post-menopausal women who have had coronary thrombosis. Also, small doses of female hormones reduce elevated levels of cholesterol and other fats in the blood to normal levels.

DR. PAGE: Female sex hormone is being used experimentally, with the hope that it will prevent heart attacks. This is based on the fact that until the menopause, women have about one fourth the number of heart attacks had by men. This sex difference may be due to a protective effect of female sex hormone. I think it unlikely that many men would care to give up their manhood solely to avoid a heart attack, but, after the reproductive age, there may be some merit in administering female sex hormone to prevent a second coronary. Most research people interested in the problem are trying to find a non-feminizing female sex hormone which retains the properties useful in preventing heart attacks. Whether the same applies to strokes or apoplexy we do not know as yet.

Our research group at the Cleveland Clinic has for a long time been interested in the relationship of fat and cholesterol, whether in the diet or in the blood, on the development of strokes and heart attacks. Female sex hormone has been one of the many substances which seem to influence the participation of fat in the development of these states. The administration of female sex hormones to males is based on the philosophy that if you can't lick 'em, join 'em.

What hormone in the male corresponds to estrogen in the female?

DR. MARMORSTON: The male sex hormone is testosterone, which causes male characteristics. Actually, all men and women have both male and female hormones in the blood stream. In women, the female hormones predominate, while in men, the converse is true.

DR. PAGE: Of course, it is the genes which determine the biochemical environment which makes one male or female.

Dr. Marmorston, in your research, have you used estrogen to prevent the look of aging in post-menopausal women?

DR. MARMORSTON: We have not done any work with

post-menopausal women which shows that hormones are directly related to aging looks.

Is there any experimental evidence that stress plays a rôle in atherosclerosis?

DR. MARMORSTON: We have evidence that the release of adrenal hormones is involved in the stress reaction. In our laboratory we have shown that the prior or concurrent administration of ACTH, a pituitary hormone which acts on the adrenals, sensitizes the animal to the development of experimental atherosclerosis. Because of this fact, we are able to use animals in the study of atherosclerosis, shock, and coronary attacks.

Is stress always bad? Should we always try to avoid it?

DR. WRIGHT: We should not always think of stress as harmful. One thing wrong with our present civilization is that too many persons are protected from stress or strive to protect themselves from stressful situations all their lives, therefore, never realizing the benefits of stress. Stress can be among the most productive elements of our lives. The fact that our body organs react to stress, rise to the occasion, as it were, permits us to make contributions to daily living or to our work which might otherwise be impossible. Needless to say, excessive stress under adverse conditions can be harmful. We can not avoid some stressful situations. The art is to adjust to these and, if possible, to turn them to our advantage.

DR. PAGE: Stress brings about the fight or flight reactions. The heart rate increases; you feel your heart pound; your blood pressure goes up.

DR. MARMORSTON: Since lay people use the term stress as a synonym for overwork and overworry, I should like to call attention to the difference between stress, physical exertion, and physical overexertion. A person can sit at her desk and experience stress. If she goes out and exercises physically, however, her mind relaxes, and stress is alleviated. On the other hand, too much physical exertion causes stress of a different type.

DR. PAGE: By the term stress we refer, on one occasion, to beneficial stimulation of the adrenal gland and, at other times, to intense strain or agitation. A normal amount of stimulation, of challenge and meeting challenge is harmless, and may be beneficial. Persons over-reacting to a normal situation are experiencing abnormal stress.

Is stress reflected in the blood?

DR. WRIGHT: In the blood pressure.

DR. PAGE: Ultimately, in the blood, by the appearance in it of substances secreted by the body. The study of these substances is important and fascinating.

DR. WRIGHT: It often produces a rise in blood sugar.

DR. MARMORSTON: From a hormonal point of view, you can estimate stress reaction in the blood by measuring the level of adrenal hormones in the urine after a stressful situation. The outpouring of hormones into the urine mirrors the blood picture. This measuring is a very desirable procedure, though expensive.

We hear much about high cholesterol levels in the blood. Are high blood cholesterol levels dangerous?

DR. MARMORSTON: We do have some evidence that coronary artery disease may be associated with high blood cholesterol levels. In general, patients who have abnormally high levels of cholesterol show coronary pathology, while persons whose cholesterol levels are low do not.

DR. PAGE: But this is guilt by association. It is true that there is increased incidence of atherosclerosis in people who have nephrosis (a kidney disease) or diabetes, both diseases in which the cholesterol level is excessively high. But many persons with cholesterol levels which are a bit above what is considered to be a normal level, live to old age. They do not have atherosclerosis as expressed by symptoms. Yet other persons with cholesterol levels much lower will have heart attacks without warning. This paradox makes the relationship between cholesterol level and coronary attacks appear somewhat tenuous. In short, cholesterol level in the blood serum is only one of many factors entering into coronary disease. So I agree that there is a relationship, but we must not press too hard on it. By this I mean that the figure a doctor gets from the laboratory will not tell him, or the patient, if she is going to have a heart attack or stroke. Correctly interpreted, it is only one of the straws in the wind.

Can diet affect cholesterol levels?

DR. PAGE: Yes. A diet which is low in fats and fatty foods will help control cholesterol level. Animal foods such as eggs, dairy products, liver, and the visible fat of meat contain a good deal of fat and cholesterol.

Should we try to cut foods containing cholesterol out of our diet?

DR. PAGE: I think it would be just as well if we forget the term cholesterol when we plan our meals. It is the excessive use of whole milk, butter, shortening, et cetera, not the cholesterol content of one's diet, that is important. If we could assume that a diet high in cholesterol shortens the life of the individual, the time to start a cholesterol-free diet would be at one or two, not in middle age or after the patient has had a heart attack. But we have little evidence that this is the case. At the present time, we do not have definite evidence that *diet alone* is responsible for the high incidence of disease and arteriosclerosis in the American public. In light of our lack of positive knowledge, we have to be careful about any statements which might prejudice the public against all products of the dairy industry, the main industry in several states. I should like to make one thing clear: while there is a growing body of clinical and experimental evidence against the use of large amounts of butter, cream, et cetera, this should not mean wholesale condemnation of dairy products, fats, and oils. It probably means their more discriminating use. The American public is, by and large, too fat, and eats too much not only of fat, but of everything. Moderate reduction of both fat and total amount of food would keep weight down, and possibly reduce the incidence of heart attacks.

(Continued on page 138)

VOGUE
PATTERNS

Dress reserve



VOGUE PATTERN 9665



VOGUE PATTERN 9651

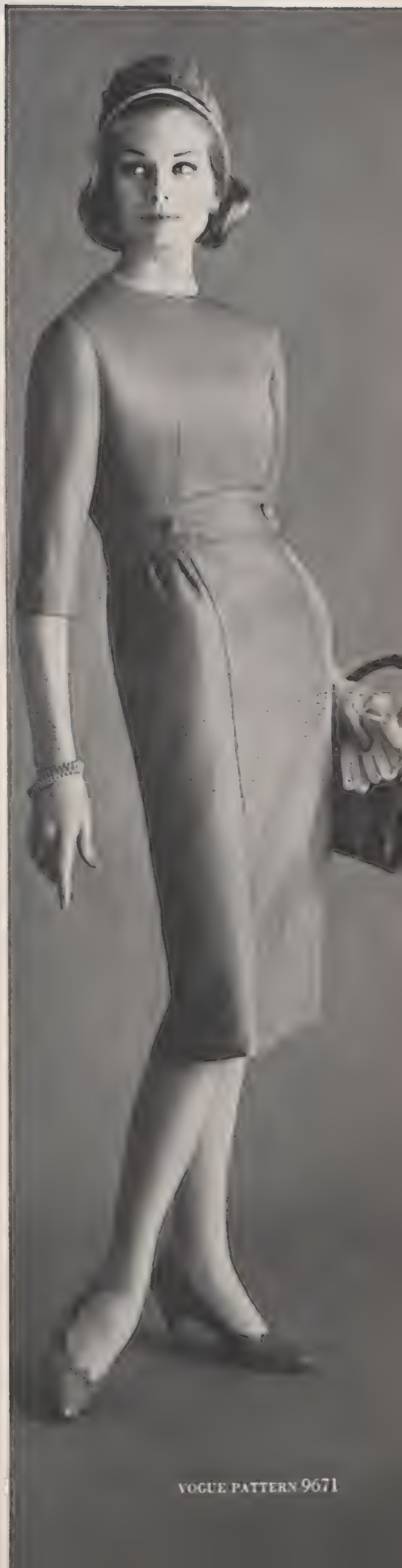
for 300 days a year



VOGUE PATTERN 9639

Between you and the weather, ten months out of twelve: four highly successful dresses to make from Vogue Patterns. *Opposite page, left,* a slender coat dress, its collar standing away from the neck for flattery's sake. Here, in Lesur fabric of Orlon and wool. Roger Van S belt. Delman shoes. Vogue Pattern 9665. *Opposite, right,* a V-shaped yoke points to the marked waistline of this year-round, high-necked sheath; silk crêpe by Oneida. Herbert Levine shoes. Vogue Pattern 9651. *This page, left,* a buttoned bodice gives way to an easy skirt, gathered slightly below the drawstring belt. Made here in Sag-No-Mor worsted jersey. Hattie Carnegie bracelets. Newton Elkin shoes. Vogue Pattern 9639. *This page, right,* a silk shantung sheath; its heightened waistline, wide-belted. Front panelling conceals slash pockets in the non-straight straight skirt. Onondaga shantung. Shoes by I. Miller. All the hats, on both pages, by Emme. All gloves by Superb. Vogue Pattern 9671. *Other views on page 146.*

SHANNON



VOGUE PATTERN 9671



6 NEW WAYS TO LOOK WONDERFUL IN THE sun country

Jamaica now; New York in June; Rio twelve months of the year; south Texas for about six; or the Mediterranean after April . . . that's sun country. A small part of it, anyway, and what's wanted in any of these special somewheres where the sun is shining is a look that's more town than country, not aggressively metropolitan, and not, by any stretch, subject to the label "resort." With all this in mind, we show six dress looks here that fill this attractive bill south now, north in a matter of months.

Left: For clothes decisions having to do with afternoon-into-evening situations—a high-waisted, ripply silk surah dress the colour of wood roses and old gold. By Greta Plattry; about $35. Best & Co.; Burdine's; Nicholas Ungar. Butterfly hat in the dress silk, by Emme. David Webb jewels. Belle-Sharmeer stockings; Newton Elkin shoes, both at Lord & Taylor. (For list of shops in other cities, turn to page 144.)

The famously undiffident transportation here—from, say, cocktails at Trinidad's Government House to dinner at the Normandie Hotel: a Rolls-Royce.

Right: Silk surah sheath—blue and turquoise flowering brightly on white (colours that might meet themselves now in Antigua where the sea fan in the Mill Reef Club bar is a similar brilliance of turquoise and blue). Dress, by Frank Starr in Onondaga silk; about $70. At Altman's; Montaldo's; Famous-Barr.

HATZBERG

NORMAN PARKINSON

Sun country dresses

This page: Town dress (the town, in January, might be Rio; destination, Sasha's for dinner) that manages to be full and slender—and beautiful—in a single breath. Pale, textured blue silk with a small surplice décolletage at the back, clipped-wing sleeves, high belt. About $145. Dress and hat: Christian Dior-New York. Richelieu jewellery. All at Saks Fifth Avenue. Dress, also: Julius Garfinckel; Neiman-Marcus. *Facing page:* Afternoon-and-on dress in grainy yellow silk; a little pseudo-jacket developing from a tall, tall-buckled belt. By Rudolf in William Rose silk; about $125. From Saks Fifth Avenue; L. S. Ayres. Neiman-Marcus. The hat by Sally Victor—a bell of pink silk moire.

NORMAN PARKINSON



Sun country dresses

This page: Thin white crêpe shirt dress that's a model of good shirt-dress behaviour: the tucks are permanent, the slimness easy, and there's a navy-blue cashmere cardigan along for the ride. For-instance ride: a day's island-hopping on the Caribbean in a DC-3 Dakota, where the altitude varies from a mild and low count-the-houses 2,000 feet to a sweaterish 5,000. Alison dress, in rayon crêpe, and sweater; about $120. De Pinna; Frost Bros.; I. Magnin.-Hansen gloves. *Facing page:* Clinging, drifting, wrapped in satin polka dots, a white crêpe dress with little-black-dress scope—cocktails, dinners, don't-dress evenings in any soft-climate. By Charles Dickey, in acetate-and-rayon crêpe; about $40. Bonwit Teller; Julius Garfinckel; Sakowitz.

NORMAN PARKINSON



THE WOMAN WHO

In *Doctor Zhivago*, a heroine is spoken of as having the voice of a woman one could never be rude to. And, in a way, that comment helps to make one of our points here: sometimes being beautiful or being not beautiful is a matter of fairly fine shading; a woman can make it or miss by as little as a millimeter or a decibel. And it *isn't* necessarily measured by face.

Then, there's the whole other way to miss being beautiful. To miss by at least a Baxter mile. To be a woman whose beauty potential is so painfully evident to everyone but herself that she spends her life being the passer-by whom others can't resist mentally rearranging—"If she'd *only* have a decent haircut or discover eye make-up or do something about those shoes. . . ."

And, third to be admitted to today's discussion, one of the most interesting near-beauty-misses of all: the woman who has one feature that's particularly attractive and almost unfailingly commented-upon, but whose beauty notices never seem to progress beyond that one point.

How, then, can one know whether the miss is by a millimeter, a mile, or in between, and whatever the degree, what to do about it? We still hold to the belief that for an objective bit of help, nothing takes the place of a visit to a make-up expert for diagnosis—with hair-colouring suggestions and coiffure a part of the program. (It's more than worth what you pay for it, and what you pay for it can be anywhere from $15 to $50. Remember that it's a whole new look, and you might wear it, in principle, for years.) But failing that, or even beyond that, is there any one formula for finding the undiscovered in one's self? Our idea: to begin with, you have to think that being beautiful is worthwhile; and you have to have a starting point.

To find some fairly generally applicable starting points, we asked a number of professional beauty-seers to name for us specific areas that they consider to be chronic beauty wastelands; to say, in effect: x is where many women seem to miss the spot. Here are what three Vogue photographers, one Vogue portrait artist, one make-up expert, one milliner and one actor's agent consider the scenes of the minor beauty goof—or the setting of the major beauty tragedy.

"They don't glow—and they could."

"I think any photographer will tell you the same thing," says a Vogue photographer. "You can see a woman become beautiful, can actually see her become photogenic if she is praised a little. It happens and it's magic. A woman who isn't praised enough helps things along in the wrong direction; she becomes as unattractive as she may suspect herself of being. That's why I always butter them up a little before I photograph them—trying to make them glow."

"They miss in percentages . . ."

Another Vogue photographer, the husband of one of the most celebrated mannequins ever photographed, says that the first energetic 10% of a total beauty effort is going to produce 90% of the results. "And sometimes that's where it ought to stop. If the over-perfect beauty hasn't the time and energy left to think of something pleasant to say or to smile, she needn't have bothered with the extra effort. It's a question of values. But if a woman says to her husband, 'You look handsome,' he thinks she looks pretty. Because she *does*, right then and there. By the way, that's what my wife does."

"Where most women miss beauty is in the neck . . ."

"So many women hold the neck badly. They hunch it when they walk or jackknife it when they sit. You often see a woman who looks very, very striking and then she lets herself down in the posture of her neck. The neck can and should command respect." This observation comes from still another Vogue photographer. . . . How can a woman know whether she holds her neck well? She can start at the end of a room and walk toward herself in a mirror, and see. Or, after she's had her hair done, she can ask the hairdresser for a hand mirror and tell instantly whether the good posture that she gives herself for the benefit of her own profile glance is familiar or foreign to her bones. In any case, one of the

JUST MISSES BEING BEAUTIFUL

best ways to beautify the posture of the neck is simply to let one's hands lie quietly in one's lap; the neck rises automatically. What about the woman with little neck to begin with? It may be tension, not physiognomy, that deprives her of a length of neck; if she drops her shoulders, stretching the muscles between shoulder and head, her neck actually will lengthen a little.

"So many women have a beauty inferiority complex. A woman who thinks she's just mediocre won't make the effort, won't put herself in the hands of a first-rate hairdresser."

This, from an actors' agent whose star-launching pad is the musical stage. He adds that he can spot a beauty inferiority complex in the way a woman walks; thinks that many women develop "the arthritic knee—at twenty-five" because they've got something against the way their legs are shaped. His advice: learn the trick the Moiseyev dancers have of gliding like swans; the famous roller-skate glide. What they do is use their toes as though the front of each foot were on wheels, and the heel —which never touches the floor—were air-borne. "A woman in high-heeled shoes could enter a room that way with a surer sense of balance than she'd get from gun-boats—and she'd look lighter on her feet than a woman with an identical pair of legs and an obvious leg inferiority complex. There never was a more beautiful walker than Gertie Lawrence and that was the way she walked, too."

"They miss in the make-up of the eyes— nothing, or overdone. Mouth, same story."

In the eyes of a distinguished portrait artist, who, incidentally, thinks that American women use their make-up far better, on the whole, than do European women—it's in failing to have a sense of balance about make-up that some women miss out on their beauty potential; often they confuse make-up skill with make-up quantity. He's for a middle course—in the case of the eyes, "everything should be done, but done delicately." The eyebrow pencil should be fine enough to sketch in little feathery filling strokes above the eyebrow; it's the solid, heavy crayon line that destroys a delicate brow. Mascara should be thorough but not beady-eyed. Shadow should be checked for smear. As for the mouth: "The overdrawn, misshapen mouth is a misconception about what cosmetics are supposed to be. They are not erasers, they are heighteners of beauty. It's a pity to see a good, original mouth painted into a fake-mouth pattern, distorted until it no longer fits the face. And the waste . . . the careful execution that goes into distortion!" Which brings us to the following point:

"Where a miss is as good as a mile is in the make-up of the upper lip."

"You can measure it in millimeters—but where I find the greatest make-up mistake is in the tendency to widen the space between the upper lip's points. If a woman overdoes it, she invents a vulgarity." We're quoting a famous make-up expert, who thinks that now that women have acquired a certain make-up skill and even daring, the next move might be toward daring to differ with "the going image of beauty. I'd love to see them take what they've learned about cosmetics, use it, but still preserve their essential selves—with perhaps less exaggeration of the eyebrow line; no apologies about an imperfect nose; and fewer regrets about what's different about themselves than they seem to have had during this past, make-up-learning decade."

"It's in a misunderstanding about youth that they often miss..."

This is the opinion of a great woman milliner who admits to a hankering to change the furniture around in many a face that she sees each day. "I see a woman who's so close to being a beauty, whose good looks are like a lot of uninvested capital, that I long to see something done about her. Most often, it's evident that she has sold herself a bill of bads, you might say; a lot of clichés about what suits her and what her make-up and coiffure styles ought to be. She's acquired little bits of beauty philosophy over the years, pieced them together, and worn them *regardless* of changes she might better have made. She's preserved her beauty ideas like waxed bouquets." For the woman who misses being beautiful by misunderstanding how youth is retained, this is Vogue's absolute claim: the look of youth is retained by the *line* of the figure, the *quality* of the skin, the *condition* of the hair—not by fixations on symbols from one's own era of youth.

GOSSIPY MEMO ON BARBADOS

Barbados, the pear-shaped island of the palatable flying fish, is the most easterly and wind-swept of the Lesser Antilles. Gentled by silver sands, the leeward coast has long green reaches of undulating cane, but the windward shore—part of it locally called Scotland—is a complex of high bluffs, thunderous waves, and tilled farmland. The view from St. John's Church, for example, looks like Tristan and Isolde country, but wild monkeys play on Cherry Tree Hill. One of the island's great sights is Farley Hill plantation, an abandoned mansion, where much of the movie *Island in the Sun* was made. In the Bridgetown Careenage, tall-masted schooners unload cargoes of copra, while harbour police, in Nelsonian middies and red-ribboned skimmers, boat among their hulls. A good place, incidentally, to lunch and to watch the lively harbour life is Écaf, an *espresso* café with hooded balconies, on Trafalgar Square.

When asked, "To whom does this island belong?" the Bajan will quite rightly answer, "To us." Strongly British, it has a solid, green prosperity and an assortment of attractive hotels. On the leeward shore, the Coral Reef Club in St. James, has twenty-four cottages around a breezily wide-open main club house, which is furnished with raffia rugs and wrought-iron furniture. (Bedrooms are air-cooled.) Happily, there are French and German wines and the European chef often varies menus with such local specialties as flying fish, dolphin, breadfruit, papaya, and sea eggs, the delicate roe of the sea urchin. Mr. Edward O'Hara, the handsome British manager, will arrange for deep-sea fishing in the club's boat, "Seahorse," for sailing, and for snorkeling. The Colony Club, a half moon of cottages fanning out from a main building, specializes in water skiing, yacht charters, and sailing. Sunset Gardens apartments, staffed by maids and nursemaids, is run by an Englishman recently over from the Hotel San Régis in Paris, a fact which may account for the good food at its restaurant, Le Bistro. Another cottage colony, Miramar, has a "Sunday Planter's Lunch," especially delicious with cool rum punches specked with freshly grated nutmeg. On a hill, a shell's throw from the beach, the hotel Eastry House, is brand-new and has a swimming pool.

On the windward shore, the great white hotel, Sam Lord's Castle, has a rascally history; the "castle" was owned by a rogue who hung lanterns on the horns of his cattle to attract hapless ships onto the reefs. Furnished with loot, it has a Louis XIV Boule sideboard (stolen on its way to Martinique as a present from Joséphine de Beauharnais to her mother), tester beds in vast rooms, portraits by Sir Godfrey Kneller.

Night life in Barbados is comparatively mild, but might include dining at The Breadfruit Tree in Hastings, a drink at the Beau Brummel, a pub with a pianist, a dance at the Coconut Creek Club or Club Morgan, both of which are inclined to have steel bands and limbo dancers. Hotel rates, during the winter season, mid-December to mid-April, run around $23 a person a day, with meals. However, off-season rates dip considerably and Barbados during other months of the year is fresh-breezed and uncluttered.

People preferring to rent houses have a choice of many fine Barbadian places when the owners are not in residence, among them: Heron Bay, a magnificent Palladian house of coral stone with its own beach and garden, which belongs to Mr. Ronald Tree; Porters, with a pseudo-Greek temple and a swimming pool (a car is included in the rent), owned by the Honourable Murtogh Guinness. Rentals range from $400 to $1,500 monthly. Write: Mr. George Skinner, Wychwood, St. Peter, Barbados, T.W.I.

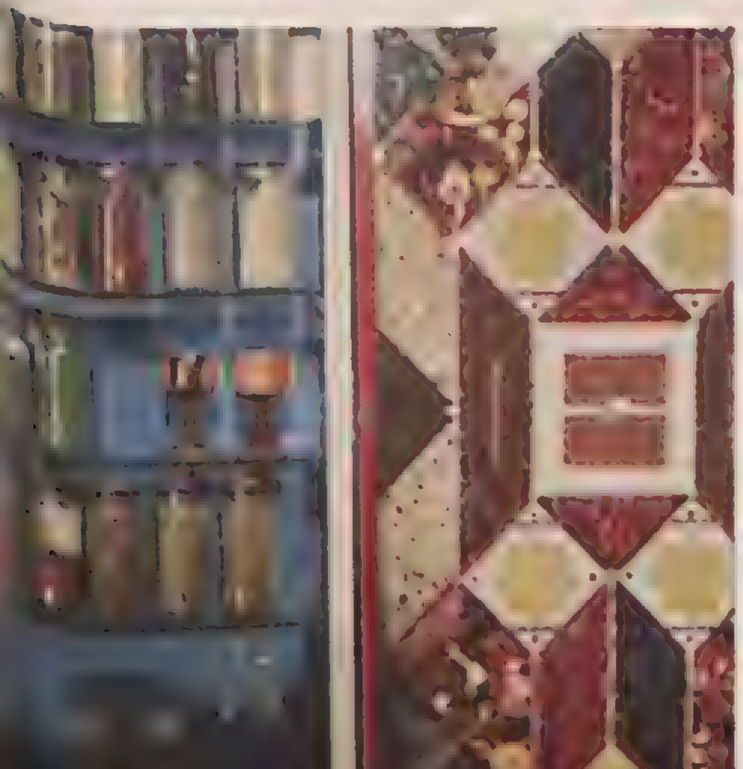
Among the air lines going to Barbados from New York are Pan American, British Overseas Airways, and British West Indian Airways which flies swift Viscounts by way of Bermuda and Antigua. Round trip, tourist class, $270. From California, TWA connects with BWIA in Miami.

A "U" kitchen, New Mexican space-maker →

The colophon of Alexander Girard, noted architect: pattern, colour, and a surprise to every square yard. His own two-hundred-year-old Santa Fe adobe has a major surprise—Mrs. Girard's kitchen, an "adobe" within an adobe. Three-sided, like a block letter "U," totally modern, it is a provocative anachronism in a very old house. Standing aloof from the surrounding room and the pine beams overhead, which cover both undisturbed, the kitchen walls have been decoratively punctured by Mr. Girard with differently shaped openings. Some are recessed to provide lodging for a number of ordinarily space-consuming things (among them, a poodle, who loves the space that's been made for him); some go clear through the wall to offer a vista, kitchen to room and room to kitchen. All are arranged asymmetrically so as not to destroy the structure's continuity. Inside the kitchen, displays and cupboard doors are *oeuvres* in themselves.
Bottom left: real spice jars, with, next to them, a door in which beans, pine nuts, and macaroni form a pattern behind glass.
Centre: panel painted with pastry motif, beside it cereal jars with, above, a lighting baffle decorated with weight and measure equivalents.
Bottom right: a composition of actual miniature dishes and spoons glued to panel; next to it, on a shelf, an arrangement with Pennsylvania Dutch plaster piece, above a "pass-through" by which glass and china may enter the kitchen.

VOGUE'S FASHIONS *in* LIVING









Wide lens view of the small, modern "adobe" kitchen within a large, old adobe house.

MESSAGE FROM INNER SPACE:



Once the entire interior shown above served as a kitchen in the old Santa Fe house now owned by Alexander Girard. To incorporate two dining rooms and yet shield the cook and her ways and means from the eyes of guests, Mr. Girard placed a kitchen compound between formal and informal dining centres. He not only retained a feeling of space but created the illusion of stone-paved streets leading to a miniature open plaza. Everywhere space that exists is conserved . . . and space that does not exist is implied. The marble-topped table in the foreground's informal dining area (used for breakfasts and occasional late suppers) is a space-saving circle. Behind it an adobe fireplace, designed by Mr. Girard, concedes a minimum of wall and none at all of floor space. Wedding outer space to inner space, a wall of glass extends the room into the patio. Though firmly anchored to the floor, seemingly floating from the rafters beyond the kitchen compound: the evening dinner table. Into the exterior kitchen wall, with its look-throughs that give depth by adding perspective, go an odd assortment of items. For instance, a radio speaker and radio controls become part of the design. Even electric outlets for such necessities as a toaster look strangely attractive painted light ochre . . . and the toaster itself has its own niche within reach of the morning table. The Girards' black poodle fits, when he wants to, into oval quarters in the white stucco skin of the kitchen "adobe."



Mrs. Girard, *above*,
in the informal dining area.
For some of her menus and recipes, see page 136.
Behind her: narrow oblong peephole,
round radio loud-speaker;
in rectangular niche,
statue of Mexican
kitchen saint, San Pasqual.
Mr. Girard cutting cheese, *right*.

Informal dining room, glass-walled; and, beyond, the patio

THE ALEXANDER GIRARD HOUSE



CHARLES EAMES

Deep picture peephole, *above*,
decorative and practical,
provides a look into the kitchen.
Utensils on far left wall in kitchen
are *trompe l'oeil*, but
ones on right are real.
The main porch, *right*,
a nobly proportioned *portal*,
has greenery, Eames chairs,
a back wall of brilliant red, blue,
and orange, plus a facing garden.



1959 changes for the house: first sampling

This collection of Changes is a preview of new things ready to come into the house this year. Many are past Vogue predictions, realized in time for 1959. The prognosis: in this era of pleasant and practical luxe, more colour, more curves, more pattern.

1. Light is diffused, not pooled. This lamp, mahogany strips studded with small bulbs shaded by overlapping discs of vinyl-coated paper. Five feet tall, it hangs like wall sculpture. White or with many colours, from Jason Harvey, $150.

2. Directoire furniture copied in steel for the first time from nineteenth-century French antiques. The console table, grey marble on curved steel legs is $360; through decorators at Paul M. Jones.

3. Daisies and bachelor buttons, such as Burpee never grew, seemingly dry-brushed on chintz, Everglaze crease resistance. The point here: the size, very big. About $8.75 a yard; through decorators at Greeff Fabrics from the Fresh Flowers Cut to Order Collection.

4. Black and white chairs, punctuation for a room full of colour. The tall-backed chair (a direction chairs are taking this year) is Directoire, antique white with black, here covered in a bee-strewn silk, black woven over white. As shown, $450; in walnut or fruitwood finish, $375 (both prices in muslin); through decorators at Brunovan. The terrace chair, an elaboration of white wrought iron and aluminum, cushioned with black Naugahyde; formal enough to come indoors. Through decorators at Woodard; $64.

5. Butterflies, as in an Aubrey Beardsley sketch, flying on wallpaper. The news: wide spacing, a shimmer of colour. $10.80 a roll; through decorators at Woodson Wallpaper.

6. Lattice panels, any size, any wood. For one piece of laminated plywood, 18″ by 63″, about $100; to order through decorators at Gery Hecht.

7. A triangular table that makes new space three ways. It is French provincial and small-scaled, will recede into a corner, and holds bar bottles—or plants—in its copper-lined well. As shown, with two-tone paint finish, about $480; through decorators at Brunovan. (The decanter, Venetian glass, $22.50; at Bonniers.)

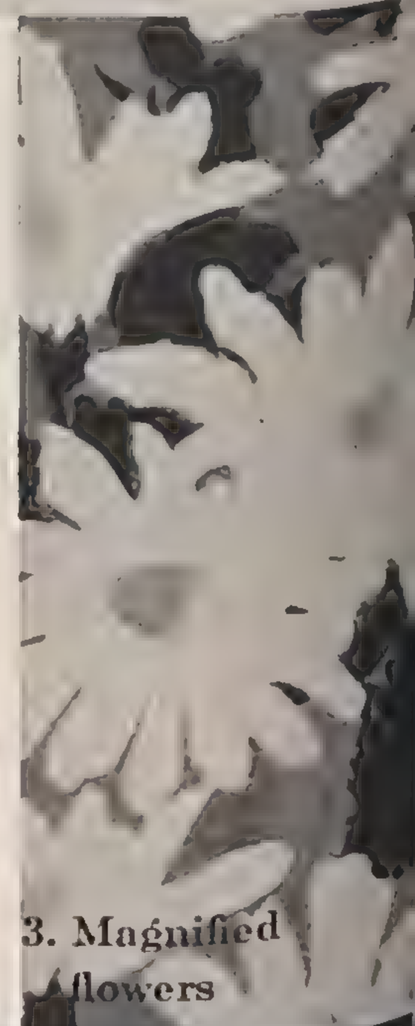
8. New flower for the garden, a Fiberglas tulip on a steel base. Chair, $240; through decorators at Laverne.

9. Fabrics that look like fur and feel like velvet, to use sparingly. The ocelot print, *above*, on cotton-backed rayon, about $20 a yard; through decorators at Greeff. The tiger print, *below*, a French import, through decorators at Brunschwig & Fils.

10. Big, bold herringbone stripes smashed on a linen panel. This fabric is about $13.50 a yard; through decorators at Jack Lenor Larsen.



2. Directoire news: steel



3. Magnified flowers



4. No-colour chairs: black and white

RUTLEDGE

1. Lamp: glow, no glare

5. Beardsley butterflies

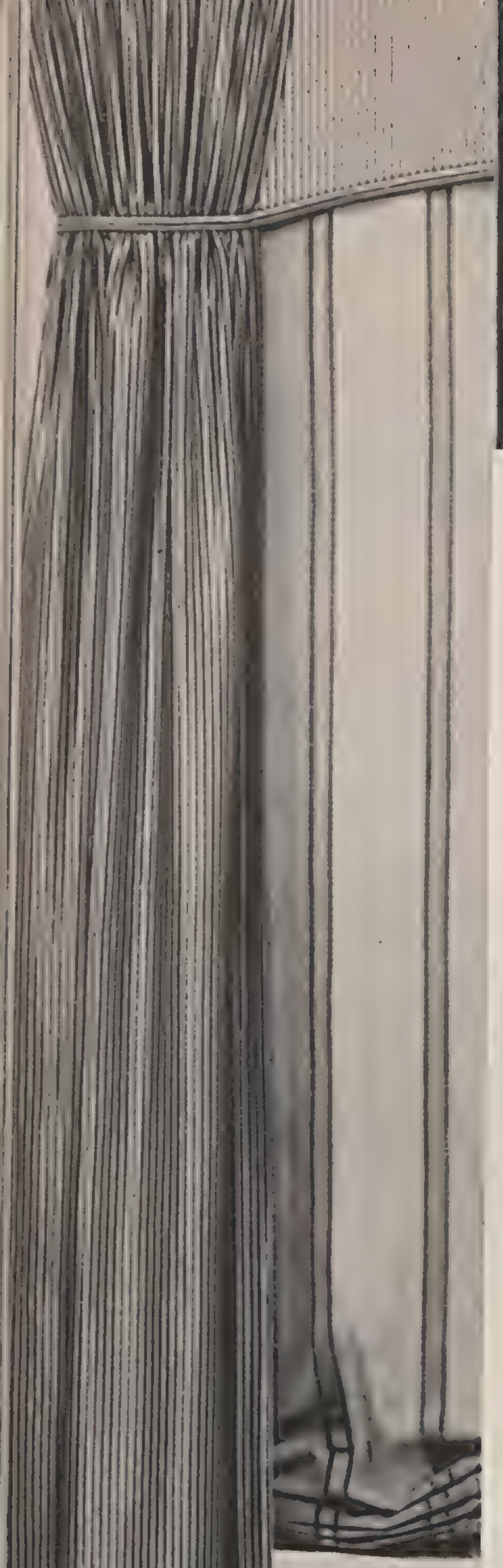
6. Lattices unlimited, cut to any size

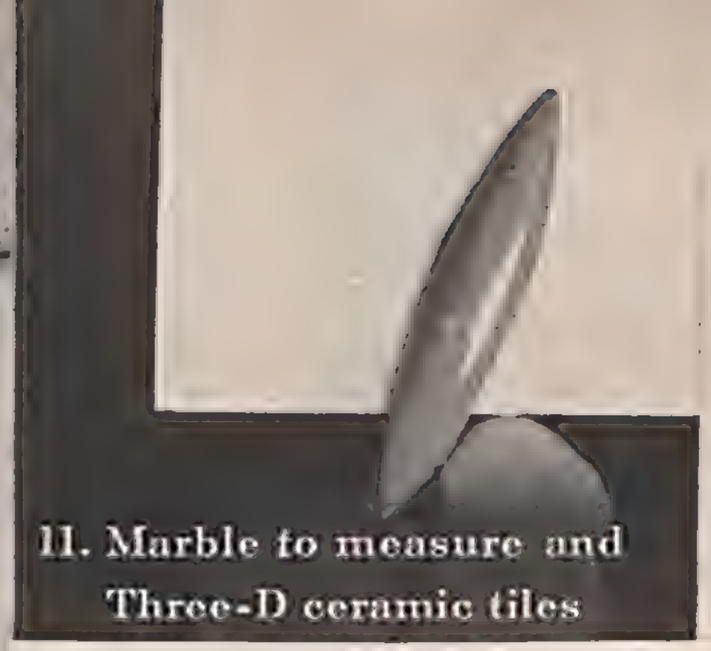
7. Three-way space-maker

8. Flower chair: a tulip

9. Fur pattern, non-fur feel

10. A smash of stripes





11. Marble to measure and Three-D ceramic tiles



12. Rosewood revival



11. These Italian ideas here for the first time. The first, any marble, any size, for a floor, a table, a washbasin—anything. Calacata Oro; through decorators at Marble Internationale. On top of the marble. Three-D ceramic tiles, like coloured pebbles, to spot a floor, a wall, or, maybe, to act as a push plate for a glass door. Designed by Gio Ponti; through decorators at Murals Inc.

12. Rosewood, richly grained, arriving after a sixty-year hiatus in a 1959 form. Here, for a man, a chest handsomely furnished with a mirror, lights, and inside, white Micarta surfaces. Designed by George Nelson; through decorators at Herman Miller.

13. Draperies falling in round, fluted columns from pleated capitals. Instead of curtains, a Roman shade, which draws up in horizontal pleats. Here, it is in heavy beige silk, but it could show up in a delicious print. Both designed by, and to order at, Michael Greer.

14. A curve of aluminum, with plastic strips. Not the chaise, but whoever is on it, is reversible. By Scroll, about $69; through decorators at Ficks Reed.

15. New hot spots: bright lacquer *things*—a table, a bowl—to warm a room. These *things* light it, too. The first, a tall floor lamp, striped a strong red and black, and imported from Japan, $180, shade, $15. The table lamp, shaped like a Chinese urn, in red-lacquered turned wood; $150, shade, $12. Both through decorators at Paul M. Jones.

16. The home office here, a walnut cabinet with rosewood pulls, from which hangs a magazine rack. About $480, through decorators at Dunbar.

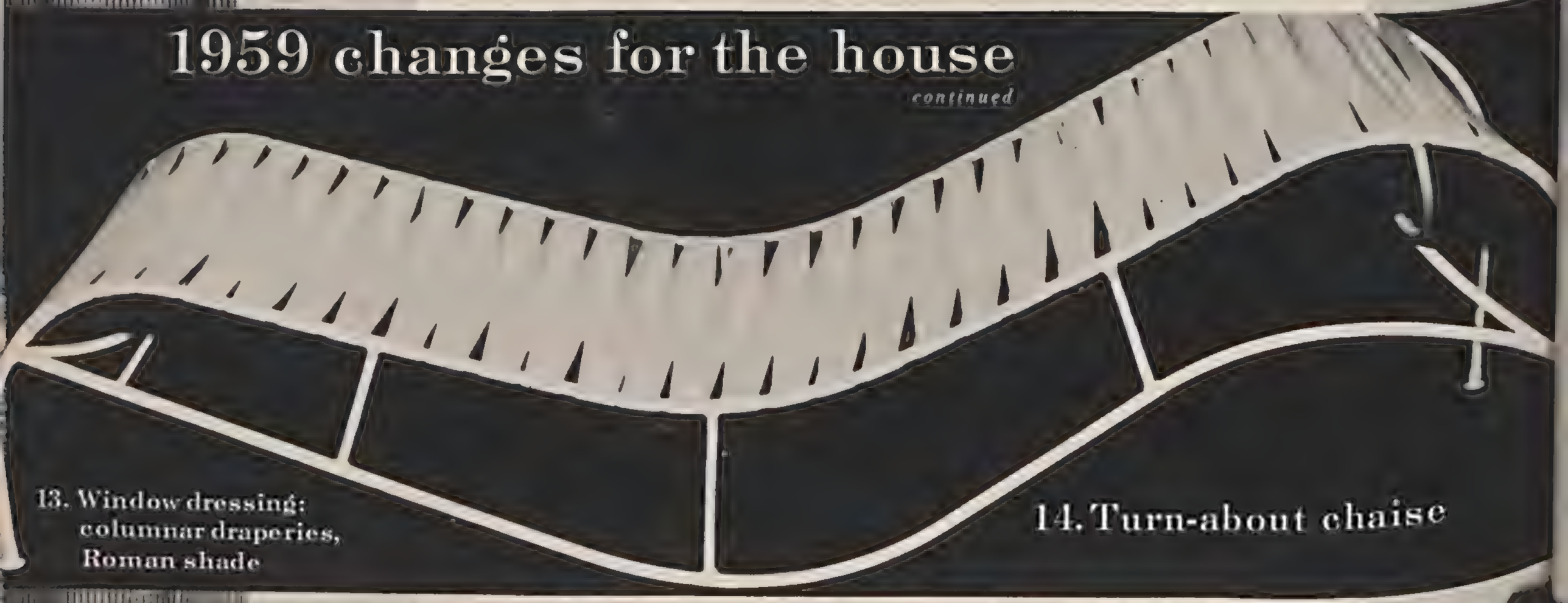
17. Needle-point carpeting, actually woven—a Vogue prediction of last year. The bottom rug is linen with the patina of an old Aubusson, thin but tough. The top rug, wool and the twin of gros point. Both, imported from France, through decorators, at Stark.

18. Another garden flower, a Fiberglas lotus this time, on a steel base. Chair, $120; through decorators at Laverne.

19. Stripes seen in depth. Reading horizontally, cotton painted many shades of blue, the colour differences so minute they almost escape the eye. Result: a fabric looking beautifully rich. About $18 a yard; through decorators at Fortuny. Vertically, a warp print that looks like moiré-striped flowers is silk taffeta. $42 a yard; through decorators from Brunschwig & Fils.

1959 changes for the house

continued



13. Window dressing: columnar draperies, Roman shade

14. Turn-about chaise





RUTLEDGE

15. Lacquer:
bright, brighter

16. Office on the wall

17. Rugs:
thinness
underfoot

18. Flower chair:
a lotus

19. Layered stripes



The formal dining room, with a vista beyond, and in right foreground, kitchen pass-through.

WHEN THE GIRARDS ENTERTAIN

Two rules, three menus, four recipes

From Mrs. Girard's kitchen "adobe" (pages 129 to 131), unique and wonderful dishes proceed to one of three dining places. After a Sunday outing, friends gather round the marble-topped table in the glassed-in space between the kitchen and the patio. A late supper, for instance, after the Santa Fe Opera, would be in the formal dining room. Simple dinners are often in the garden.

From party to party, the table décor varies, for the Girards like to mix ages and interests in silver, glass, and china as well as in guests, and in this they are assisted by a catholic collection of *objets d'art*, some becoming centrepieces. Sometimes Mexican figurines give height to a table set with mats, designed by Mr. Girard. Against the white adobe walls, orange, red, and pink geraniums look pretty; on the floor, ephemeral white-flowered plants mingle with year-round greenery. Whatever the motif, whatever the flowers—they are always seen by candlelight, one of Mrs. Girard's two inflexible dinner rules. The second rule is that all guests be seated, as Mr. Girard does not care for buffets. She varies her candelabra, often uses the *farolito*, a little home-made lantern. (To construct this, the bottom of a small brown paper bag is filled with sand, into which goes a butcher candle.) A string of these symbols of hospitality, lining walls and entranceway, sheds a lovely light. After dinner, conversation is the only entertainment. According to the Girards' friends, who go out of their way to stop by this adobe as they traverse the world, there is much to be said for that.

Guests might dine from the following menus; asterisks indicate recipes given on page 145.

SOUTHWESTERN LUNCHEON
(for 4 in informal dining room)

CHEESE ENCHILADAS*
POSOLE*
PINTO BEAN PASTE
SOPAIPILLAS*
FRESH GRAPEFRUIT, AVOCADO, AND ROMAINE SALAD
MONTEZUMA DOS X MEXICAN BEER
EMPANADITAS

The *enchiladas* are made with blue corn meal *tortillas*; the *posole* is a Mexican stew; the *sopaipillas*, fried puffed bread; the salad calms the chili; the dessert might be *empanaditas*, very small Mexican turnovers, or a simple anise-flavoured New Mexican cookie, *biscochitos*.

PATIO DINNER
(for 8)

BROILERS
NOODLES
BUTTERED SPANISH BREAD
GREEN SALAD
DRY WHITE WINE
BAKED FRESH PEARS*
SYRIAN COFFEE

The broilers are cooked over the outdoor charcoal grill; noodles are tossed with plenty of butter, salt, sliced Italian olives, and crushed pepper (Mrs. Girard crushes the peppercorns with a rolling pin); salad of romaine and big, leafy endive, dressing of Italian olive oil, salt, pepper, red wine vinegar, and a little mustard; Syrian coffee in powdered form, brewed at the table with hot water and cardamon.

DINNER
(for 8 in the formal dining room)

MINIATURE TACOS WITH COCKTAILS
ROAST LEG OF LAMB
SESAME SEED ROLLS
RICE AND JAPANESE MUSHROOMS
BROILED TOMATOES
GREEN SALAD WITH AVOCADO
VIN ROSÉ
CHEESE CAKE
ITALIAN COFFEE

Tacos are small "Mexican sandwiches," rolled or folded and stuffed with various fillings; lamb is covered for a while before cooking with rosemary, salt, and pepper, then basted with beef consommé as it roasts; Danish blue cheese might replace avocado in salad; and fruit or *crème de chocolat*, the dessert. *(Continued on page 145)*



YOUR BEAUTY FLOWERS A SECOND TIME WITH

ABUNDA

Excitingly effective! This new cream contains in abundance every known complexion
aid of established value, including hormones, Vita-Cos, the new discovery, and other
special moisturizing agents. Its purpose: to give you a younger look! To give your
skin a second chance! Abunda amazingly reconditions skin grown fatigued and sallow
through nature's ever-diminishing supply of hormones and natural moisture. Lines,
dryness seem to vanish and new softness appears. Your skin actually seems to flower
anew when you use Abunda nightly. Contains Royal Jelly, too. 4 oz. $12. 2 oz. $7.50.



FOR BEAUTY THE MODERN WAY

Dorothy Gray

Your heart's blood *(Continued from page 117)*

Should all fats be eliminated from the diet?

DR. PAGE: Although the fats play a vital rôle in nutrition, most of us eat much more fat than is necessary. Most physicians recommend that all visible fat be removed from meats and other foods, and that fats used in food preparation be reduced to a minimum.

Are all fats equally harmful when eaten in sizeable amounts?

DR. MARMORSTON: I believe vegetable fats should be substituted for animal fats whenever possible.

DR. PAGE: At the present time, evidence is insufficient that vegetable fats are definitely more beneficial than animal fats. On the other hand, there is a growing body of experimental evidence that this is so. In fact, enough so that for our research we have put in an experimental kitchen in which to prepare foods with the newer fats and oils, so that they will be as acceptable to the public as the older, hardened oils and butter. The old is not always good enough, and the very high rate of deaths due to diseases of the arteries of the heart and brain is rightly causing concern. If some of our favourite foods fall by the wayside, don't be surprised. I believe that the public will never try the newer ideas based on laboratory work until the foods suggested taste just as good or better than those they are accustomed to. In short, food is now getting a good hard look, which is as long overdue as the look at the educational process in our school system. If women really want to keep their husbands alive, they should support research and those organizations which support it to the hilt.

Do you advise vitamin supplements for your patients?

DR. MARMORSTON: Well-balanced meals contain all needed vitamins in adequate amounts. However, since I feel that the average woman in this country diets so rigorously that she skimps on her meals, I suggest the addition of supplementary vitamins to the average American diet.

If the midday meal is the heavy meal of the day, will we sleep better than if the heavy meal is taken in the evening?

DR. WRIGHT: Although a heavy noon meal would be ideal in many ways, it is impractical for any but retired persons. Actually, however, all meals should be light.

Overweight is said to be bad for the heart. Why is this so?

DR. PAGE: Every pound of fat one puts on has to be nourished by a certain amount of blood, which means that the heart has to pump much harder to circulate the additional supply of blood. If people will remember that putting on weight means additional work for the heart, they will realize the importance of keeping their weight within normal limits, thus keeping the heart's work at a minimum.

DR. MARMORSTON: According to statistics from the Metropolitan Life Insurance Company, the death rate for persons ten pounds overweight is eight per cent above normal. For persons twenty pounds overweight, the death rate is eighteen per cent over the normal. For persons thirty pounds overweight, the death rate is twenty-eight per cent above normal.

DR. WRIGHT: There is still no conclusive evidence, however, that for the thin person the addition of a glass of whole milk and three or four pats of butter to the daily diet, from today until the day of death, would shorten his life span, or lengthen it, for that matter. The evidence is considered suggestive by some workers, but it is as yet not conclusive.

Is it bad for the heart if we continually put on pounds and then diet to lose this excess poundage?

DR. MARMORSTON: Yes. By alternately gaining and losing weight, we force the heart to adjust constantly to changing loads, thus adding to the task of keeping the tissues supplied with blood. When we lose weight, we lighten the load and the heart decreases in size. When we put on ten or more pounds, the heart again has to pump harder to supply enough blood to nourish the extra fat and extra vessels which develop.

Can obesity itself cause abnormal states?

DR. WRIGHT: Most specialists believe that obesity plays a rôle in gall bladder disease, in high blood pressure, in hardening of the arteries, and in diabetes. Obese persons are poor candidates for major operations. Fat heals poorly. It causes flat feet and backaches, and complicates pregnancy and labour. In patients with heart disease, overweight may further embarrass the failing heart and precipitate heart failure. Psychologically, obesity causes loss of self-confidence. Thus, in many ways obesity is undesirable.

Is exercise important in the maintenance of good health?

DR. WRIGHT: Yes. I am sure that the three of us would agree that exercise is an aid to attractiveness and correct posture, improves the function of all organs, and tones the muscles and skin. Exercise has been badly neglected as a means to good health in the United States. Of course, for people with diseases of the heart or circulation or lungs, exercise should be controlled, but for most of these people some degree is of value.

DR. MARMORSTON: The amount of exercise must be governed, however, by the exercise a person is accustomed to. If one has played tennis continually, one can continue to do so into middle age and into the older years, much as the late King of Sweden did. Barring such unusual circumstances, I usually suggest that my patients restrict themselves to moderate exercise in the thirties and forties; after fifty, they should begin to cut down on physical exertion. Certainly, they ought not to rush and run, or to chase upstairs. I suggest that they avoid pushing, lifting, or carrying heavy objects. This will not be too difficult if they plan their work and properly direct their energies. I find most women who are over fifty thrive better if they avoid over-excitement and worry, and take time out during the day for rest and relaxation.

DR. WRIGHT: I encourage persons who have exercised right along to continue in the same general routine, unless they develop heart disease, which makes necessary the restriction of their activities.

If they are over fifty and have been playing tennis right along, they are usually wiser to substitute golf, which is a little less strenuous. Usually, because it has become the fashion in this country to avoid any physical exertion, we are far more likely to prescribe an increase, rather than a curtailment, of physical activity, for our patients. It is most unfortunate that so many young and middle-aged persons in this country find it difficult to walk a half mile. This applies especially to women and girls, unless they are the athletic type. Children now expect to be driven a half a mile to school; this is a very bad pattern for Americans to follow.

DR. PAGE: Half a mile? Many people find it impossible to walk around the block from one bar to the next. They take a cab. I feel strongly about the problem of lack of exercise. Everything seems to conspire against our doing anything to get some. Even our social pattern is such that a person can not even open a door or open the windows of his car. It is all done for you electronically. Personally, I would rather open a door than wonder, as I walk to it, whether it is or is not going to make it. The reassuring click always comes an instant too late for my peace of mind.

I think that magazines, which control many of women's social habits, should accept this challenge of the necessity of exercise, not just the passive sort, and assert the need to keep our bodies in top mechanical condition. I am sure that what Vogue has to say to women is much more influential than all the "medical talk" put together. Exercise is good for both the body and the mind. I don't view this problem as a medical one alone, but rather as a great hygienic movement to make us all participate in the elation of physical achievement.

DR. MARMORSTON: I should like to call attention to the injurious effects of lack of exercise. About three years ago, a classmate of mine had some sort of "attack." She was confined to bed for five weeks, and a blood clot developed in her leg. Later, specialists found that she had not had a heart attack, but she still is suffering from the effects of the blood clot. She must continue to wear an elastic stocking, which is a nuisance. Keeping patients immobile in bed for long periods is dangerous.

DR. WRIGHT: It is essential to emphasize that Americans have become too soft. Both men and women should be encouraged to exercise throughout their lives, as

(Continued on page 140)



your lips speak the last word in fashion

Only an Elizabeth Arden lipstick has such rich, creamy texture; is so lasting, so lustrous, so gentle to the lips. Only an Elizabeth Arden lipstick offers such a wealth of distinguished colors, all artfully keyed to the clothes you wear. Only an Elizabeth Arden lipstick comes to you in Click-Change, the refill case that saves tempers and money. One twist and the used lipstick clicks out. Another twist and the new lipstick clicks in. No scooping out. No squeezing in. No messy hands. Each lipstick color has its own coordinated make-up with wonderfully matching Creme Rouge and Nail Lacquer; and Eye Shado and Eye Stopper in harmonizing accents to beautify the eyes. Shown here is Elizabeth Arden's newest color, Rose Ciel. New Click-Change lipstick, 1.75. Jewelled Case, 5.00. Refill, .85. All prices plus tax.

Elizabeth Arden

Your heart's blood *(Continued from page 138)*

long as they have the health to continue. As a rule, people tend to indulge themselves. The notable exception is the man or woman with great drive, who needs to stay in bed and rest. This is the man who wants to be up and out of bed and back at the office three days after his coronary pain has stopped.

Many of Vogue's readers are in their thirties or forties. If they have not been exercising at all, would you recommend that they start to exercise at this time?

DR. WRIGHT: Every person should audit his or her physical books regularly. If after careful examination by a reputable physician, a woman finds that her physical condition needs to be improved, she should follow her physician's prescription as to type and amount of exercise. I am sure that he would suggest gradual exercise; starting in a limited way, then increasing the scope and duration of her activities as her body develops a tolerance for exercise. If you start such persons on a heavy program of exercise, they get into trouble. Because their muscles have not been accustomed to strenuous activities, they develop muscle strain, backaches, and other problems. The program must not be in the nature of a six weeks' cure, but should be followed for a minimum of twelve months. In this way, the patient will be able to start at the bottom and build solidly. As Dr. Page has indicated, the patient must actually change her way of life, and a year is a short period in which to make such a radical change in living habits. The first year should be regarded as the foundation for a healthy future regimen.

Is smoking bad for the circulation? Does it contract the blood vessels?

DR. PAGE: We must differentiate between the normal, healthy person, and the person with peripheral vascular disease, whose circulation is impaired in the fingers and toes. In certain forms of peripheral vascular disease, smoking should be strictly forbidden by the physician. I do not think, however, the same argument applies to the average person. For him, smoking can be a matter of personal preference.

As a moderate smoker, if I had it to do all over again, I would not start the habit. But it has given me a lot of enjoyment over the years, and I am trying not to feel guilty about it. I know many habits that are not good—being physically lazy, for one—and other habits that are positively dangerous, such as riding in an automobile, but we don't give these up because of their potential danger.

Do you recommend that as your patients grow older they take one or two alcoholic drinks each day, or do you feel that this practice should be discouraged.

DR. WRIGHT: Since many of my patients have trouble with their peripheral circulation, and alcohol in moderate amounts is a vasodilator, unless specific contra-indications exist, I suggest that my patients have one or two highballs or cocktails in the evening.

DR. MARMORSTON: I concur with Dr. Wright's statement.

DR. PAGE: I am afraid that I must disagree with Dr. Wright and Dr. Marmorston. The suggestion that older persons be encouraged to take a drink or two each evening is interpreted by the lay public as the medical profession's unqualified approval of excessive and chronic drinking. I make no such recommendation to my patients. There is little evidence that alcohol will prevent a coronary, but for many persons enjoyment of alcohol is one of the pleasures of life. If my patients wish to drink, provided they drink in moderation and there is no contra-indication, fine. However, I do not encourage patients who do not enjoy alcoholic drinks to drink for their health's sake.

Unless specifically prescribed by one's physician, are sleeping pills, sedatives, and tranquilizers dangerous? Would it be better to do without these aids if we find it impossible to get sufficient sleep, or if we are tense?

DR. WRIGHT: In answering this question, we must distinguish between normal persons and persons with high blood pressure and, perhaps, slight changes in the electrocardiogram. Certainly the normal, healthy person should not need or become dependent on tranquilizers or sleeping pills and capsules. In most cases, persons who have difficulty in getting to sleep at night are still wound up in affairs of the day at the time their heads hit the pillow. I am sure that most insomniacs would find that sleep would come more readily if they made it a practice to walk each evening for at least a mile—not necessarily immediately before they go to bed, but in the evening. This is more relaxing than taking a tranquilizer and trying to get some sleep after downing three cups of coffee and a brandy.

On the other hand, the person with high blood pressure who finds herself in for a restless night but must face a day's work on the morrow, may do well to take an occasional sedative and assure herself of six to eight hours of restful sleep.

Is there a directive you can give our readers one, two, or three important things which they can do to improve their lives and health?

DR. WRIGHT: If you are talking about normal people, with no obvious illness, I should say, first, stay thin, and second, exercise regularly from youth to old age, tapering off in the older years into the less competitive sports. Walking is fine exercise. The third suggestion would be the organization of a person's life so that she has sufficient periods of relative rest and relaxation from the strains of her everyday occupation. A person who works hard during the day should not feel impelled to go out and do something every night of the week. I have seen a number of persons wear out and die because they never take a breather. The weekends might include one night of reasonable but relaxing partying, but should allow for lots of sleep and exercise and decreased pressure from the cares of the work week. The demands of the family should not go on and on without letup. If necessary, the wife should get away from the family occasionally. On the other hand, she may prolong her husband's life by avoiding too much social scheduling for him and seeing that he does follow the other suggestions I've made.

I am a firm believer in vacations. If possible, the vacation should consist of three or four weeks a year, divided between a week or two in the summer, and a week or ten days in the winter to break up the intensity of the heavy winter schedule. The important thing is to provide a change of pace, which is relaxing and helps free one from the tensions which build up in daily life. This change should not consist of such continued pressure as getting in a car and driving madly several thousand miles a week.

DR. MARMORSTON: I am completely in accord, but I should like to add three of my own. First, I believe that every woman should have interesting work, especially as she grows older. Secondly, I feel that every man or woman should have plenty of rest and relaxation from the tensions of the day. As one grows older, it would be well to include naps at the day's close, or even in the course of the day, to break the tensions. Thirdly and most importantly, we each must actively exercise self-discipline and restrain ourselves from getting into highly emotional situations. In my opinion, this is most important, especially for women.

DR. WRIGHT: For both men and women. I tell those of my patients who have a tendency to rise to a fight every time an issue arises: "You can not afford to indulge yourselves in this immature reaction pattern any longer. You have indulged yourselves all your lives, but now you must restrain yourselves from making scenes. Walk quietly away and shut the door." It is the most effective way to terminate an unpleasant discussion and most problems seem less acute the next day.

Can you give our readers some idea of a satisfactory way of life?

DR. PAGE: I do not believe that a way of life acceptable to and satisfactory for one individual, is necessarily that for all others. Life may be lived in such a way that your body, your mind, and your soul are cultivated to their utmost. I believe that the individual's responsibility to himself and to others never ends.

How do we know whether the lives we lead are right and proper for us?

DR. PAGE: If you feel well, look well, and are gaining in wisdom, the way of life you have chosen is right for you.

JUST GIVE IT TO ME

(Continued from page 91)

The first thing she thought up to do was to put the coffee in the bottom and the water in the top. The results were not good. When I explained to her that she had things wrong way to, she promptly took to putting the water in the bottom, which was nice of her, but instead of putting the coffee in the basket, she put it on top of the basket. The results were not good. This time not only could we not drink the coffee, but there was also a minor explosion resulting in a shower of wet coffee grounds. We had to change our clothes before going out to a drug store for breakfast.

"I can't understand it," she'd say piteously. "What did I do wrong? I don't think that percolator is functioning properly."

On the following day, she put the coffee *and* the water in the bottom of the pot. The results were not good.

After that she tried, in rapid succession, making coffee without plugging in the percolator, making coffee by using water alone without bothering to dirty up the pot with coffee (which made the pot terribly easy to wash, but made the coffee rather weak), making coffee the right way, but forgetting to put in any water. None of these methods resulted in coffee that was just to our liking. We were all, including my sister, fussy about our coffee.

On my mornings, things continued to go swimmingly. My simple labours resulted, with dull regularity, in perfectly delicious coffee. I was not happy.

"You're just wonderful," she'd say to me with a sigh. "How in the world do you do it? You've always been so *clever* at things like that, and I just can't do a *thing*."

"Don't you really think," she said to me one day, "that the whole family would be happier if you just made the breakfast every morning? I mean, it's not that I'm not willing to, or anything like that. But when I do, it's such a *mess* somehow." What could I do but agree? I mean there's just so much struggle in one person.

I was *happy* when she got married.

I was happy when I got married, too, because I married a man who was *tall* and *strong*. He seemed to be able to do almost anything. He was able to move furniture, when necessary, and he could fix things around the house, and he was extremely capable with saws and hammers and things like that. He was healthy, competent, intelligent. He was extremely deft, and made exquisite ship models. He could drive a car, play tennis, swim expertly. His eyesight and hearing were keen, and he was an extraordinarily good shot with a rifle. He was a writer.

There was only one little thing. He had never learned to type. That is, he *used* a *typewriter*, but what appeared on the paper was frequently not English. More often it looked like "Nkx of ghzg" or "how 8wm5yemo 8n 5r93nd." Oh, he *tried*. He pounded away on that machine, sixty words a minute easy. He wrote whole books that way. Only, after each day's work, it had to be retyped fast, while he still remembered what he thought he might have written. It was more unfortunate still that I had at one time gone to secretarial school and had learned touch typing. So guess who—oh well. We talked about it a lot. "Why don't we," one of us would start brightly, "use a typing service?" But before the sentence was even finished, we both shook our heads. How would the typing service know what to type? While I'm typing for him, I consult him three times to the paragraph.

"What do you suppose you meant by 'puggid strugs' or 'chulous flangs'?" I ask.

"Oh, here," he says impatiently, "let me see it." He looks at it a minute. "Well," he says after a few minutes thought, "*anyone* can see that 'puggid strugs' means 'pulling strings'."

"What about 'chulous flangs'," I say somewhat querulously.

" 'Chulous flangs'," he says, " 'chulous flangs,' hum." "Hum," he says. "Uh," he says. "Um," he says. Then he takes it away to a quiet corner and rewrites that page. *He* doesn't know what chulous flangs are. (And if you want my opinion, he didn't know what puggid strugs were, either.) It was probably something good, too. We'll never know.

Years have gone by. We've

(Continued on page 145)

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THE CHANGE FROM DULL HAIR

(Continued from page 106)

she looks like a beauty."

Mr. Daniel interrupted with his Peace, Woman tone:

"It's true. Things happen when you have your hair coloured . . . you feel better and it shows. After all, a tint is just a cosmetic. You colour your lips. Well, now you colour your hair."

How logical. How right. How could I wait?

"Have red hair like Deborah Kerr"

My next shopping stop was Bergdorf Goodman's Coiffures Americana Salon. I felt very nonchalant by now; going to ask a few questions, get a few answers, coolly form a few opinions. Not quite. You felt the concussion as the elevator doors grinned open . . . out you go, into a far far better whirl . . . you're going to be dazzled—but will you love it?

First dazzler to meet the eye was Mrs. Lanier. Tall, sparkling, youngish, she had what I took to be natural grey hair; it had a stainless gloss, pyramided into a Versailles effect. I followed Mrs. Lanier to the colouring fonts feeling positively elated.

She called for Mr. Ara who is primo colourist and we all converged on a booth almost exactly the size of its shampoo trough. I sat, Mr. Ara stood (in a very sprightly way), and Mrs. Lanier hovered . . .

Mrs. L.: "Well, what do you think, Ara?"

Ara: "She's got almost neutral skin tone. Those hazel eyes!"

Mrs. L.: "I'd say almost exactly like Deborah Kerr's."

Me: "R-e-a-l-l-y?"

Ara: "Well, there's some pink in it, but those freckles. Perfect red-hair colouring. I see lots of highlights. Mustn't get too dark, though. That maroon colour looks awful. Not too light either." (More trigger talk here but all in the same thrilling vein.)

Mrs. L.: "Let's call in McGrath."

Three redheads, one of them McGrath, popped on us like Mazdas. Miss McGrath had very fine pale-red hair; the second girl had a coppery colour; a third woman, a pale golden red shade. We all talked and I could, presumably, take my pick of one of these colours; express a preference for a shade midway between McGrath and X, or between X and Y. The whole idea of walking swatches was very comforting.

At a nod from Mrs. Lanier, the girls buck-and-winged away, leaving me a moment to Form An Opinion. While all the red colourings I had just seen made no pretense of looking unqualifiedly real, the hair itself did—crisp, glossy, a pleasure to comb and brush. No abused or steely scalplocks, these, even though I placed all the women at thirty-plus. Hair-colouring hadn't turned them into teen-agers, obviously, but it did account for a certain vivaciousness about their looks.

Mr. Ara confessed that he waits for an answering twinkle when he mentions a colour to a customer; if the colouree panics, he backtracks to a more conservative shade. "Once they see how un-final hair-colouring is, though, most women want to try out the other possible shades. Oh, we have 'failures,'" he continued, "but not in technique. Once in a while we have a really insistent customer. Wants dead-black or henna. Very old-fashioned. Sometimes it's nostalgia. One very quiet woman keeps to flamboyant hair because her husband likes it. And likes it. She's the only steady trauma we have though."

"Ara, A-ra." His name ricocheted down the corridor and he left. Ara had struck me as a fascinating planner, experimental but not scary-experimental.

"How long would the 'works' take?" I asked Mrs. Lanier. About two to three hours.

"Would I be able to see the colour changes en route?" Not likely, since hair is wetted down and it's really more the feel of the hair that tells the tint expert how things are progressing.

"I see you don't go in for tinting, Mrs. Lanier . . . that hair of yours . . . simply a marvellous grey."

"Oh, this? Thanks, but I wish it *were* a tint. You see the colour comes right off." With this, she pinched a tendril and showed me the results. On her fingers, a glistening grey powder that looked like moth-wing dust.

I fluttered into the five o'clock crowds. Being Deborah Kerr . . . it sounded great.

"Feel better blond"

Several days later, I threaded up Fifth Avenue to a ten-o'clock appointment with Michel of Helena Rubinstein, feeling very pale, freckled, chilly.

Bullying my way through the glass doors to the boutique, I grumped a bit among the charms on the counter ("no, no, just looking") and let the elevator carry me leadenly to the seventh floor.

In a sitting-waiting room designed for no other purpose—pink, white, dim, heedless space—I listened dimly to voices in the distance pitched at low telephone-level making appointments. . . . Whoever finds this note, please tell my mother. . . .

"Would you come with me, please?" A young girl guided me along a corridor to a small white room containing a mirror, cushioned chair, and more sunshine than I wanted to look at just then. She closed the door as she left and in less time than it takes to swallow an aspirin, Mr. Michel rushed in. Tan, fit, dynamic. When he flipped up the blinds, I felt as though I'd been shot.

"I understand you want to colour your hair. Good. I think you'll enjoy it. What colour?"

"Wonderful," I thought. All the preliminaries over in seconds, ending up with a question that was pretty much like asking me whether I would like to look like Elizabeth Taylor.

Michel went on to say that people think in terms of "blondes, redheads, brunettes" (inferentially, *not* of grey) and that "hair colour makes the woman's costume, the whole woman in fact, seem more alive. You know in Paris it is nothing for a woman to tint her hair. One week, this colour; one week, that. I think of you as a blonde. Oh, *yes*. It would be terribly pretty, I think."

I had stiffened slightly but really more from pleasant surprise than shock—blond was one change I hadn't considered.

During all this, Michel was arranging my hair in his new "line." In a matter of seconds, he had swept my weak little strands into crossover bangs, pulled up some wide swatches of hair into an effective imitation of height, curved what remained forward against the sides of my face.

We both looked at me in the mirror. The technique of showing a woman what she might expect to look like—more dramatically coifed as well as recoloured—was wonderful showmanship. Blond hair? I felt I could live up to it beautifully.

"Oh, that's very pretty," Mr. Michel straightened. Our talk was over. Grey hair? Who said a word about grey hair.

The right wave-length

Lilly Daché's salon was like a great pink powder puff, the room circled inside with mirrors, and outside for all I knew, with stratosphere.

After shedding my raincoat, I slipped into a shampoo kimono and waited for Mr. Kenneth. He turned out to be a young man, crew cut and blazered.

No flattery here, but I didn't feel he wanted to make a shambles of my ego either: "You know at your age and with your colouring you have a pretty extensive range of choice, from a very pale beige-y blond to a good clear red. You probably won't want to go to either extreme but the point is you *could*. Actually, though, what I would really like for you is shades of brown."

What did he believe was the prime factor in really successful hair-colouring?

"Oh, definitely the artistic flair and taste of the colourist. Some women, for example, have a possible range of only three or four shades and can't go from blond to red. This is especially true as a woman ages, or with a particularly yellow skin tone at any age. Older women shouldn't want or expect to be their original colour again. Naturalness won't be achieved that way. If the colourist suggests a very pale blond or an ash brown, they're in good hands. Too-dark hair colours on older women are depressing."

What's the chief "scare" factor, why do women shy away from an obvious beautifier?

The answer was a knowledge-is-power shocker. "It's invariably the *words* that trip up the woman who secretly wants her hair coloured but feels fearful about it. For instance, when I suggest a gold or an ash colour for you, you don't get worried—you know a little about the vocabulary. But many women would worry; they don't come in on the same wave-length as the hairdresser." Mr. Kenneth interrupted my inward rejoicing with a final bit of salon metaphysics. "Very few people see themselves clearly. Age, colouring, facial defects, lines, amounts of grey, subtle discolourations of the hair—they all play a part in the hair-

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THE CHANGE FROM DULL HAIR

(Continued from page 142)

colourist's estimate that the woman herself finds it hard to calculate."

And why should she? I asked myself, as I left. Let someone else add up the damages, but let me enjoy the repairs.

I step into the colour ring

A week passed between my last "shopping" day and the actual hair-colouring day. During this time, I decided on a median colour course. . . . Streaking had always fascinated me, but since bold streaking is passé, I forgot about the idea till I heard about a relatively new technique which would use shades close to my own brown colour and even a few strategic highlights of grey. The idea, in fact, was that a good deal of my present natural shade would still be part of my overall colour. The effect would be a heightened "naturalness."

On arrival at the salon, I was told Julia would be my colourist. Hair-colouring nerves jangled my original calm.

At this moment, a high-rolling tray of hair-tint accessories jacked through the doorway, engineered by Julia who was cheerfully alert to her instructions: "Use about three shades of brown —go a bit lighter around the face . . . on this side there's a great deal of grey, but leave some of it."

I did an operative count on the tray: large white plastic bowl of aluminum foil squares, each about the size of a small handkerchief; three small glass bowls of muddy-looking "colour," each with a toothbrush-type applicator standing upright in the ooze. This was it. I had expected more than these mudpie makings.

She started on the back of the head, worked up to the crown, and last of all did the area around my face. Her operation: slip a piece of foil under a strand of hair, coat the hair with one of the three colours, fold the foil around the coated strand, ignore for about fifteen minutes.

"By the time I get around to the front," she told me, "the back will be done, and I can start unwrapping. But don't worry if I have to run off midway . . . the tint has a self-stopping composition. There's no danger of timing influencing the outcome."

She picked up one of the bowls and showed me close up what my colour prescription looked like—mud, definitely, not very brown in cast at all. Actually, I learned later, my shades were gold-brown, drab brown (this is where a shockproof colour vocabulary comes in handy), and light brown. These three plus my own brown colour and the grey streaks in my hair made five. Five is the average variation used in this technique, although a fourth shade of tint might be included.

No streaking. No highlighting. But sunlighting. Nice word for a process that puts sparkle back in hair that has lost it, sparkle that doesn't dim with the wrong lights at a dinner table. The virtues of sunlighting toted up as we talked.

"What is the life span of this tint?" About two to three months without touch-up. The time-and-money-saving advantages over usual touch-up schedules struck me as amazing. I learned too that excesses of medication, salt water, or sun, that might affect a single colour in a noticeable way aren't as apt to upset the balance of a colouring plan relying for its beauty on imbalance.

I got the impression that sunlighting is ideal for the woman who travels a great deal and hasn't time for frequent re-touching; for the woman going grey as I was; for the older woman whose hair has faded and whose complexion is suffering visually as a result.

End results with me were a nearly imperceptible change of brown colour, a distinct "lift" to my complexion, and a surprising new "brightness" of eye. As for "naturalness"—my hair has more body than it did pre-tint, the colour is a paler brown than I knew at sixteen—but who remembers that anyway. There is still a streak or two of actual grey and that's the point—a bit more grey, but not much more, than when I first started counting—one, two, twenty-two; not bad. As long as you can count the grey, count yourself young, I say, and with this kind of mathematics, the colour chemists can help you.

Note: Prices for hair colourings vary considerably, with the colour you choose, your texture of hair, even with the amount of hair. A telephone check of local salons can put you in line with the price range in your area.

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NEW SUN-COUNTRY MAKE-UP *—bright-bright lipstick, fake eye lashes, and the sun tan lotion you've been relying on. Nothing else. Good poolside effects; fine for boat decks—anywhere where there's call for make-up and outdoorsiness. Essential here: some natural tan or tinted sun cream; a trial run outdoors with the eye lashes—Disney-deer skysweepers are seldom appealing off-camera.*

AFTER-HOURS TAN, possible even if you're lily fair, these nights: a cottoning right down to the dress neckline (demarcation lines, a major horror, we think) with clear liquid Bronze-Glo by Elizabeth Arden. Over this, Bronze Rouge, a liquid rosiness to shed goddess-in-the-olive-groves light on the brownness.

BEACH WIGS. Nothing drastic here (one good full switch will do it)—just the discovery that hair, after all, is the best beach cap. The way to achieve a neat beach coiffure: by pulling all your own hair (about five inches should work) into a tight elastic-banded knot high on the head, and then circling the ends with a switch, braided or smooth, clinching with pins. Good way to hide sunburnt ends; prevent them.

CUSTOM-ORDER SUN TANS. From the house of Coty: Fastan filters out sun rays to a point—that point where burn might begin; otherwise, it's *sole mio* tanning all the way . . . Slotan filters more strenuously but manages to get sensitive skin to a pretty pale-tea colour if anything will. You might use Slotan, in fact, on especially sensitive skin areas, Fastan for the tougher spots. Both creams are greaseless, come in push-button containers. $1.35* is the price for the fast work; $1.50* for slow-but-sure colouring.

NEW PAY-OFF FROM SCOTCH KOOLERS: **iced cranberry juice would be a more beautifying beach refresher than anything cryst-ally clear we can name . . . ditto for the decalorized drinks . . . meltable cosmetics could find sub-sand temperatures inside the cooler till they're to be used—lipstick, cologne, cosmetic-remover pads, to name three; to be cached in plastic.**

SUN IN YOUR EYE? To carry beachward: eye pads, pre-moistened, cooling, are one form of self-salon treatment practicable with other beachites present. Subsidiary blessing: wrinkles aren't apt to queue up around soothed, cooled eyes.

SUN-COUNTRY PAIN KILLER. If you *do* burn, Skol Burn-Aid takes your mind off the sizzle by spraying the pain away instanter. All the good adjectives fit here: healing, antiseptic, greaseless, invisible, non-staining, non-taxable—$1 for the 4-oz. bottle.

SPECIAL SUN-DEPENDABLE LIPSTICK. Lip pomade in lipstick colour—Sun Stick for Women (there's also a colourless version for men) "protects sensitive lips from burning rays of sun" . . . quoting the Ar-Ex people who are famous for their hypo-allergenic cosmetics and modest labelling—all very true. Sun Stick, $1* and a stick per beach bag is a must.

*PLUS TAX

CHANEL COOLER. One of the best ways we know to turn off the Sahara music in a beach-baked brain: a sleek black aerosol bottle of No. 5 that holds a full 300 zst-zst-zsts by last count—all, $5*.

SPECS *you didn't expect: beach lorgnettes . . . the conventional kind, and a lorgnette that works like a beach umbrella: stick the handle in the sand and horizontal lenses shade your eyes from a little distance. Both, by May.*

POCKET-SIZE MAKE-UP REMOVER . . . ten applications of cream remover come in individual sealed plastic envelopes (like the ones holding mustard at *avant garde* hot-dog stands now); a plastic wallet holds them. The set is by Charmaine de Paris, $1*.

FOR TANS ON THE WANE *between weekends: deep-toned foundation and powder—Riviera Tan by Germaine Monteil is charged with the right amber tones—lipstick in a sparkling pink-tinted coral (too-orange shades tend to muddy a bottled tan), one of the new brightened turquoise eye shadows.*

SUN COUNTRY NOTE

Following is a list of stores across the country where the Greta Plattry clothes on pages 111 and 120 may be found.

Cambridge, Mass. ..... The Window Shop
Clearwater, Fla. ..... Continental Shoppe
Denver, Colo. ..... Cates First Avenue
Kansas City, Mo. ..... Swanson's
Las Vegas, Nev. ..... Fanny's Dress Shop
Miami, Fla. ..... Burdine's
Montgomery, Ala. ..... Al Levy's
Morristown, N. J. ..... Scott's
Myrtle Beach, S. C. ..... Helen Mates
Nashville, Tenn. ..... Gold Circle
New Orleans, La. ..... Godchaux's
Newark, N. J. ..... Hahne & Company
Paterson, N. J. ..... Jane Brick Shop
Philadelphia, Pa. ..... Bonwit Teller
Portland, Ore. ..... Nicholas Ungar
Prairie Village, Kansas ..... Pete Potter
Providence, R. I. ..... Lee's
Rochester, N. Y. ..... B. Forman
Sarasota, Fla. ..... Town & Country
Spokane, Wash. ..... Hannah Kohn Gloves
Tucson, Ariz. ..... Ramada Shop
Tulsa, Okla. ..... Vandevers
Virginia Beach, Va. ..... Paula's
Waukegan, Ill. ..... Hein's

WHEN THE GIRARDS ENTERTAIN

(Continued from page 136)

ENCHILADAS

For four people

Enchiladas are *tortillas* (Mexican pancakes) to which some very delicious things have happened. Here is the way things happen at the Girards'. First the chili sauce is prepared, a hot chili sauce made with red chili grown on nearby valley lands. Elsewhere, chili powder may be used. Simmer the following together for one hour: 3 tablespoons fat, 4 tablespoons flour, ½ cup chili powder, 1 quart water, 2 tablespoons salt.

While the sauce is on the fire, proceed with the *tortillas*. Stir ½ cup boiling water into 2 cups of blue corn meal ("Harina de Nixtamal Azul") and add 1 teaspoon salt. Let stand one hour. Shape into 8 cakes about 4 inches in diameter; pat out as thin as possible. Cook on greased griddle, turning frequently until golden brown on both sides. Put 4 *tortillas* on cookie sheet; cover them with ½ lb. grated sharp store cheese and ½ grated onion. Pour 1 pint of the chili sauce over them. Place the 4 remaining *tortillas* on top of this, cover again with cheese, onion, and chili sauce in same proportions. They are ready for serving when cheese is melted. Remove with a large spatula to hot individual serving dishes.

SOPAIPILLAS

For four people

This "fried bread" is a New Mexican specialty. Sift 4 cups flour, 4 teaspoons baking powder, 2 teaspoons salt into mixing bowl. Cut in ¼ cup fat and gradually add cold water to hold together. Roll thin and cut into small squares. Fry in deep hot pure lard (1 pound), about two or three minutes on each side. Serve hot as a bread, perhaps with butter.

POSOLE

For four people

Cook 2 cups of lime-cured hominy (crushed white corn) in 5 quarts of boiling water until easily pierced with fork. Then, simmer 1½ lbs. of pork (or lamb) chunks in the hominy until meat and corn are tender, adding a little hot water if needed to insure a soupy consistency. Flavour with salt and chili powder, or perhaps, a pinch of orégano and onion.

BAKED PEARS

For eight people

Wash 16 whole fresh pears and place, unpeeled and with stem left on, in baking dish. Put in 325° oven. Baste with freshly squeezed orange juice, grated rind of fresh lemon and orange, ½ cup sugar, and enough water to cover bottom of baking dish. Bake until pears are tender, but remove before skin wrinkles. To serve, cover with basting juice and 1½ oz. of cognac or orange-flavoured liqueur.

JUST GIVE IT TO ME

(Continued from page 141)

used up nine typewriters. He's written seven books, a play, four thousand two hundred and eighty-seven radio or TV scripts, six hundred and ninety-two magazine articles, four hundred and seventy-nine short stories, and two post cards. And has he learned to type? No sir. He scrabbles away, hitting keys hard with four fingers. And then he buys *me* an electric typewriter.

I have a son who makes electronic machines. He's building a computer now. It'll work, too. He's terribly good at things like that. He has even learned to touch type. But can he tie a tie? No sir, he can not.

I have another son. He paints pictures. He paints such good pictures that when he says he's going to be as good as Picasso when he grows up, I *believe* him. He can also write good stories. He can build models. He can make puppets. But can he tie a shoelace so it will stay tied? No sir, he can not. Some day, I tell myself, they'll get married. Their wives will tie their ties and shoelaces, and I'll sit down and rest.

I understand my brother-in-law makes the breakfast in my sister's house, so *that's* all right.

Now who's for figuring out "stagglk chmony?" Anyone for anagrams? Because ain't nobody gonna marry *him*. Not while I'm around, anyway.

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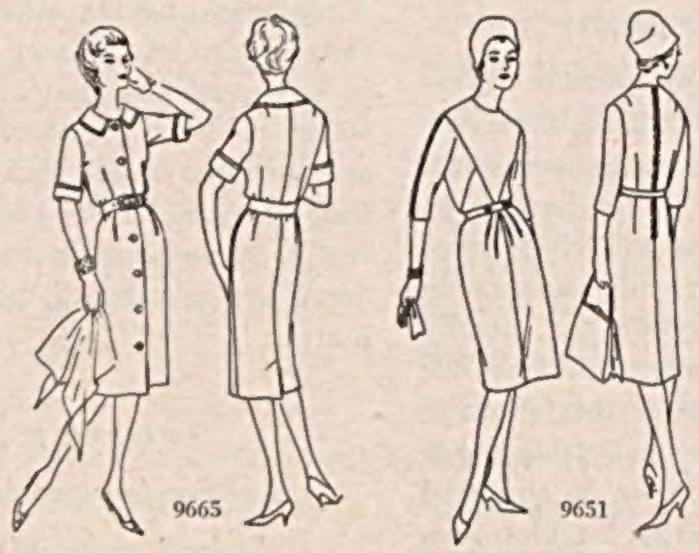


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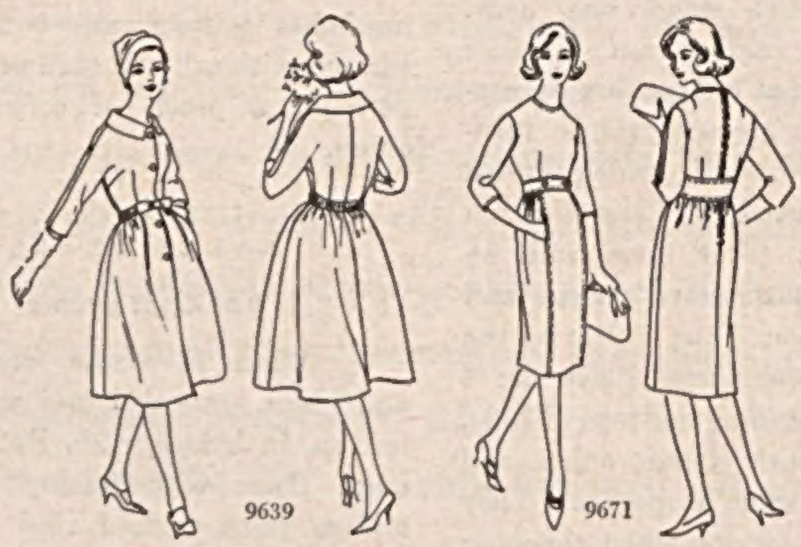


VOGUE PATTERNS

(Other views, sizes, yardages of Patterns shown on pages 118-119)



Above: Vogue Pattern 9665. Coat dress in sizes 12 to 42 (32 to 44). For size 14 in a 54" fabric without nap, 2¾ yards. Price, 75c. Vogue Pattern 9651. Year-round sheath in sizes 12 to 20 (32 to 40). In size 14, the dress takes 3⅛ yards of a 39" fabric. Price, 75c.



Above: Vogue Pattern 9639. Sizes 10 to 16 (31 to 36). For dress in size 14, use 3⅞ yards of a 54" fabric without nap. Price, 75c. Vogue Pattern 9671. Non-straight straight-skirted dress. Sizes 10 to 18 (31 to 38). In size 14, use 3 yards of a 39" fabric. Price, 75c.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10c additional for each pattern ordered.

VOGUE'S SPOTLIGHT

(Continued from page 95)

humanities," as Peader O'Donnell once described his stay in Dublin's Mountjoy Prison during the troubles. The men in Behan's prison are mostly old lags, in and out of prison, stamping their feet in dreadful rhythm when the unseen murderer goes to his hanging. The men are irritable, ragging each other, and funny. ("Ah, thanks, butty, your blood's worth bottling.") They play on the sympathy of the guards, but only one guard reacts to the whole violent system of capital punishment, a man willing to stay on because "It's a soft job, sir, between hangings." Like his play, Behan is a violent man, softly fat, who was sentenced by a military court in Dublin to fourteen years for trying to kill two detectives, but released in a general amnesty. Although he spent some years in a reform school and in a couple of other prisons, he is not a prison-cell writer. Prison just gave him his background material, a sure knowledge of the wildness, the poetry of prison slang, the boredom, the meanness, the sly trickery. He sloshes around in words, enjoying himself. In staging this massive play pen, José Quintero gives it a brilliantly meagre production; two columns, two duckboards and one grey wall with silence scrawled in big childish printing. The rest he left wisely to the imagination. Anyone can fill up prison cells.

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